

The INLAND PRINTER



*Highspeed Production
Equipment*

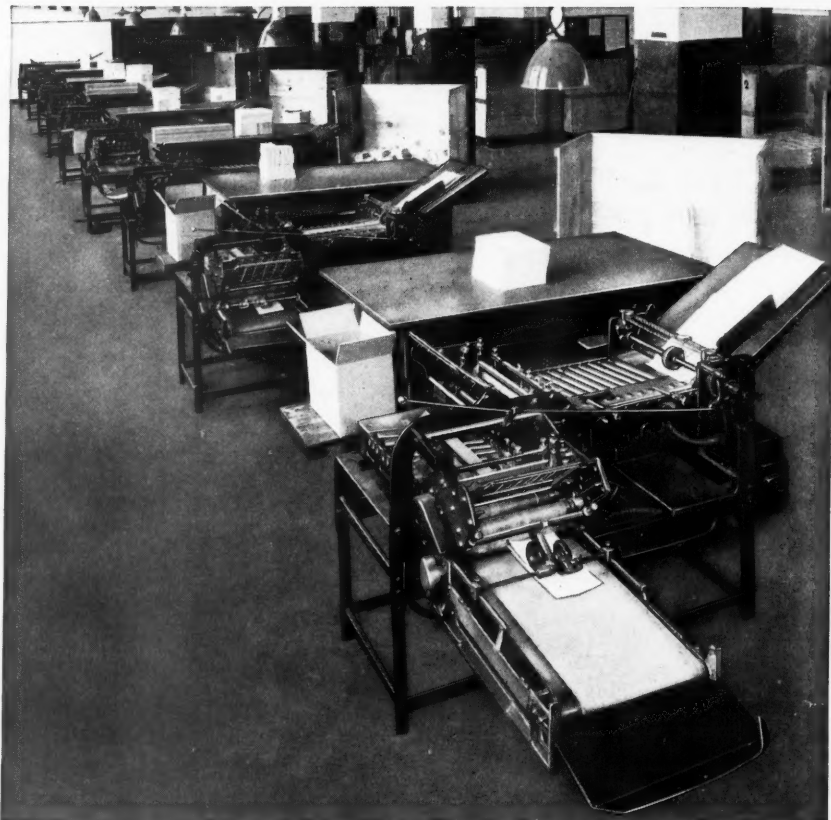
DEXTER

*Feeders, Folders,
Trimmers, Stitchers*

Over Half a Million Christmas Greeting Folders Every Day

This Battery of NINE Model "W" Clevelands in the plant of Grinnell Lithograph Company, New York, operates two 8-hour shifts daily, folding Christmas and other Greeting Folders exclusively.

Model "W" Clevelands have replaced every other type of folding machine for handling the huge volume of folding in this plant. They operate steadily 16 hours a day for the greater part of each year.



NINE MODEL "W" FOLDERS IN GRINNELL LITHOGRAPH PLANT

More than 125,000,000 Greeting Folders were folded on these machines in 1937.

Greeting Folders are produced on a great variety of stocks, including parchment, embossed, and other novelty papers, difficult to fold. They include a wide variety of sizes and shapes. Much of this work is die-cut in irregular forms. The Model "W"s" fold them all—speedily, accurately, at low cost.

Where continuous, high speed production is required, Model "W" Clevelands have proved their value in durability, accuracy and low cost per 1000 folded sheets.

Printers and Binders have found that this little folder is highly profitable on the great variety of mailing folders, envelope stuffers, package inserts and other small folding, even when operated only a few hours per week.

Ask for literature "Important News". It contains much valuable information on the Model "W" Cleveland.

THE CLEVELAND LINE

Cleveland Folders are built in the following sizes:

Model "W"—3x4" to 14x20" sheets
Model "O"—4x5" to 19x25" sheets
Model "OO"—4x5" to 22x28" sheets
Model "M"—5x7" to 26x40—58" sheets
Model "MM"—5x7" to 28x44—58" sheets
Model "K"—7x10" to 39x52—64" sheets

Dexter Folder Company, Pearl River, New York

NEW YORK, 330 West 42nd Street
CHICAGO, 117 West Harrison Street
PHILADELPHIA, 215 and 217 Chestnut Street

BOSTON, 165 Summer Street
CLEVELAND, 1900 Euclid Avenue
ST. LOUIS, 2005 South Broadway

DALLAS, J. F. Carter, 5241 So. Rife Avenue
SAN FRANCISCO, LOS ANGELES, SEATTLE, Henry W. Brimhall Co.
AT 1155—Dexter Folder Company, 224 West 11th St., W.

Presenting Ludlow's new
**RADIANT BOLD
EXTRA CONDENSED**



In the heading and signature of this advertisement appears a first showing of Radiant Bold Extra Condensed, a new tall and slender Ludlow typeface. And the text of the present copy is set in the first completed size of Radiant Medium. . . Both typefaces are sparkling and brilliant, as their names imply. They are modern in every stroke and curve, and well suited to stylized composition. . . The Radiants combine the legibility gained by contrast in color between elements with the simplicity resulting from absence of serifs. Check the legibility of this paragraph against that of any other modern typeface in the ten point size. . . Radiant Bold Extra Condensed is being made in sizes from 14 to 72 point; Radiant Medium in sizes from 6 to 72 point. . . Specimen showings will be gladly sent upon request.

Ludlow Typograph Company
2032 Clybourn Avenue, Chicago, Illinois

*Doesn't
know
a
PRINTING
BUYER
BUT*



helps you WIN and HOLD business . . .

This fellow never brought in a printing order, but with his scientific instruments he has helped many a printer win and hold business. He is one of the technicians who "pre-test" NEKOOSA BOND. Pre-testing means a machine-side checkup of the paper WHILE IT IS IN THE PROCESS OF MANUFACTURE. This series of tests while the paper is in the making guarantee that the finished product will have every quality you and your customers demand of a sulphite bond. It assures ample strength

and opacity, fine appearance, correct colors and a perfect surface. Further, it makes certain that the paper performs well on your modern presses—NEKOOSA BOND lies flat, free from curl or wrinkle. It is a paper that looks well and performs well, yet is moderately priced. NEKOOSA BOND is made in white and twelve sparkling colors. On your next order for sulphite bond, specify NEKOOSA BOND. It will prove itself in every detail to you and your customers' complete satisfaction.

Nekoosa PRE-TESTED BOND

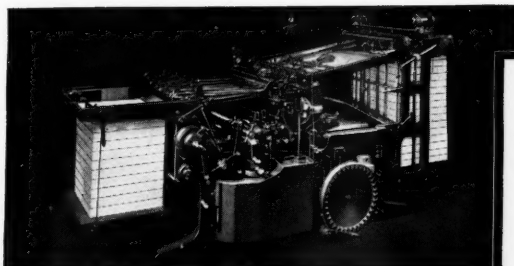


HAVE YOU SEEN THIS BOOK?

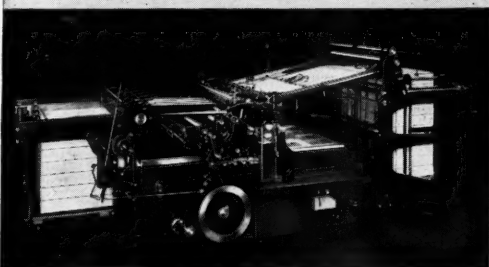
Here is the story of what makes good paper and what you can achieve through the use of NEKOOSA PAPERS. A representative of the NEKOOSA distributor in your area will see you soon with a copy of this book. You will be well repaid for the seconds it takes to run through it. NEKOOSA-EDWARDS PAPER COMPANY, Port Edwards, Wisconsin

Published monthly by The Inland Printer Company, 205 West Wacker Drive, Chicago, Illinois. Subscription rate \$4.00 a year: 40c a copy. Canadian \$4.50 a year; foreign subscription \$5.00 a year. Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879. Copyrighted, 1938, The Inland Printer Company

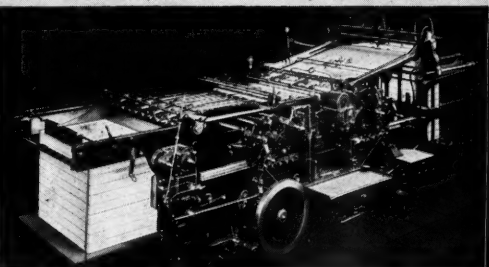
Modern Miller Automatics Make Modern Pressrooms



★ **MILLER SIMPLEX** . . . 4500 impressions per hour . . . (Sheet 20" x 26")



★ **MILLER MAJOR** . . . 3600 impressions per hour . . . (Sheet 27" x 41")



★ **MILLER TWO-COLOR** . . . 6000 impressions, (3000 sheets) per hour . . . (Sheet 27" x 41")



★ **MILLER CUTTER & CREASER** . . . 3600 impressions per hour . . . (Sheet 28" x 41")



UP TO
25%
EXTRA
PRINTED SHEETS
AT NO EXTRA COST



1/2 HOUR
AND MORE
NON-PRODUCTIVE
TIME SAVED DAILY



SAVE THIS
EXTRA
FLOOR SPACE

UP TO
50%
SAVING IN
FLOOR SPACE

UNSURPASSED
QUALITY

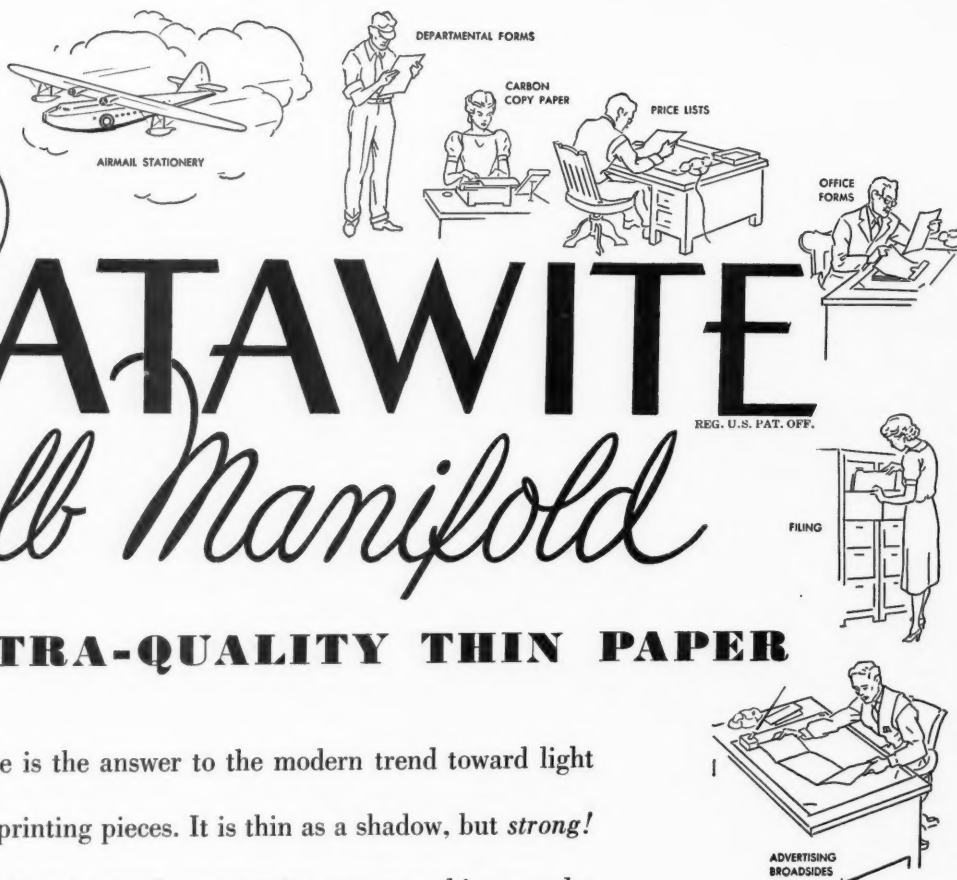
1. **HEAVY DISTRIBUTION**; Miller "ink-mill" rotary inker.
 2. **HAIRLINE REGISTER**; 100% "Positive-Control" feeder.
 3. **RIGID IMPRESSION**; cylinder, bed, way frame; each a scientifically designed heavy one-piece casting.
- Demonstration sheets will be gladly furnished to responsible firms, on request.

Other Miller equipment—Miller High-Speed, 13" x 20" • Miller Master-Speed, 11 1/4" x 17 1/4" • Miller Saw-Trimmers



MILLER PRINTING MACHINERY CO., PITTSBURGH, PA.

Please Mention The INLAND PRINTER When Writing to Advertisers



PATAWITE

REG. U.S. PAT. OFF.

9lb Manifold

AN EXTRA-QUALITY THIN PAPER

Patawite is the answer to the modern trend toward light weight printing pieces. It is thin as a shadow, but *strong!* The fact that it is made on precision paper machines results in a sheet exceptionally clean and smooth . . . a sheet that will print beautifully and easily . . . a sheet that is wonderfully suited for advertising broadsides, price lists, airmail stationery, departmental forms, carbon copy sheets and many other uses.

*Ask us for samples and the name of the
Patawite distributor in your territory.*

5 colors and white
unwatermarked,
unglazed

Patawite Manifold is available in Canary, Goldenrod, Pink, Green, Blue and White

Paterson Parchment Paper Company

Bristol, Pennsylvania

WEST COAST PLANT: 340 BRYANT STREET, SAN FRANCISCO, CALIFORNIA
BRANCH OFFICES: 120 BROADWAY, NEW YORK • III WEST WASHINGTON STREET, CHICAGO

THE CHOICE OF THE LEADERS

The Jersey City Printing Co.,
Jersey City, New Jersey operates
seven Harris Offset presses with
a total of twelve cylinder units.

Harris Offset Presses

ARE STANDARD EQUIPMENT IN PLANTS OF
LEADING LITHOGRAPHERS AND PRINTERS

HARRIS OFFSET PRESSES

Commercial Group:

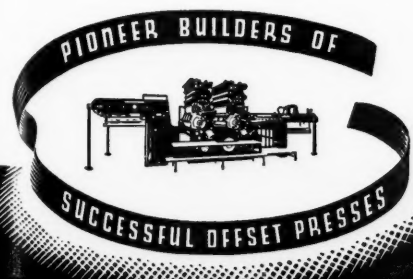
17"x22", 21"x28", 22"x34"
in single color.

Color Group:

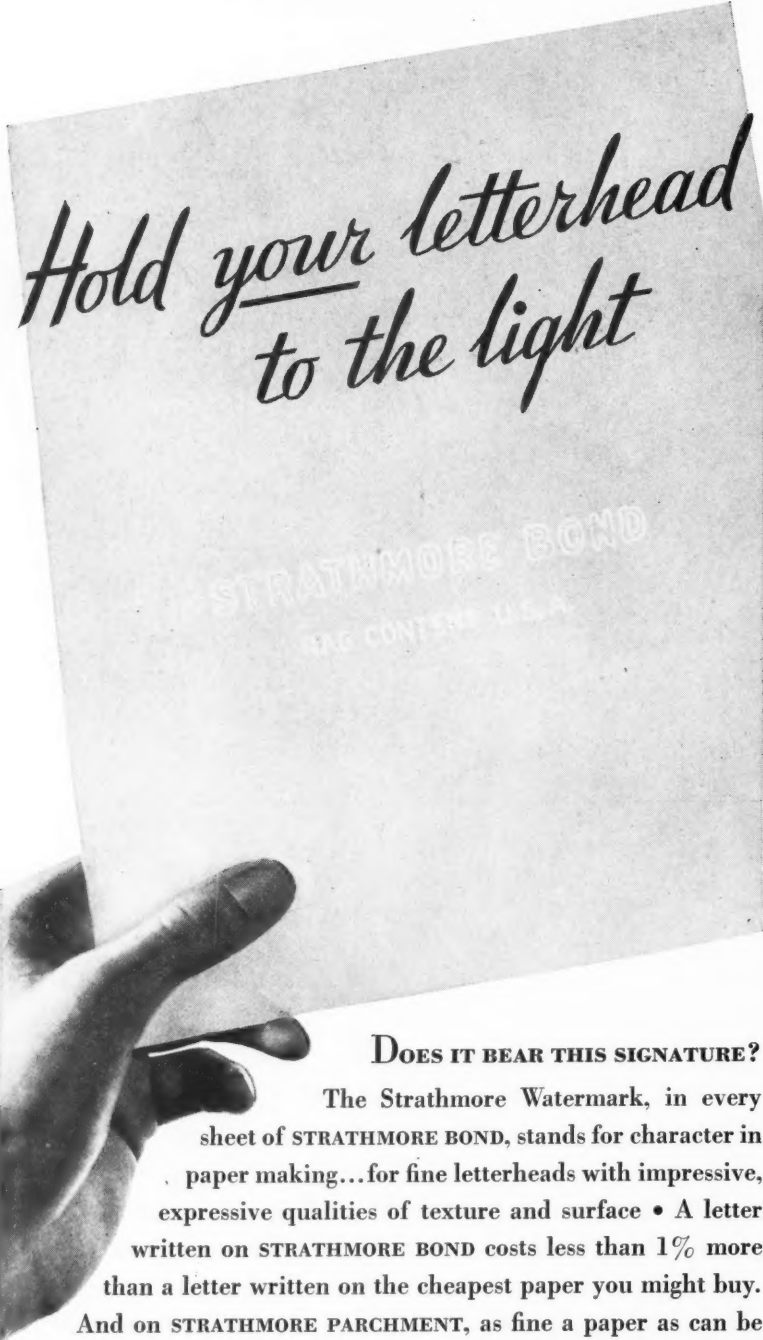
26" x 40", 35" x 45" in
single color; 41" x 54", 42" x
58", 46½" x 68½" in one,
two, three and four colors.

● Tested by many years of efficient performance, Harris Offset preference is centered in the sound application of the equipment to the profit needs of the pressroom. Maintaining high quality at modern high speed is increasingly responsible for Harris standardization in an ever growing number of plants throughout the Graphic Arts. Back of Harris-Seybold-Potter preference is a half century of press building experience in which precision manufacture provides maximum support to the skill of pressroom craftsmanship.

HARRIS • SEYBOLD • POTTER COMPANY



GENERAL OFFICES: 4510 East 71st Street, Cleveland, Ohio • HARRIS SALES OFFICES:
New York, 330 West 42nd Street; Chicago, 343 South Dearborn Street; Dayton, 813
Washington Street; San Francisco, 420 Market Street • FACTORIES: Cleveland, Dayton.



*Hold your letterhead
to the light*

STRATHMORE BOND
MADE IN THE U.S.A.

DOES IT BEAR THIS SIGNATURE?

The Strathmore Watermark, in every sheet of STRATHMORE BOND, stands for character in paper making...for fine letterheads with impressive, expressive qualities of texture and surface • A letter written on STRATHMORE BOND costs less than 1% more than a letter written on the cheapest paper you might buy. And on STRATHMORE PARCHMENT, as fine a paper as can be made, a letter costs only 2.9% more. At so little difference in cost, such extra effectiveness is true economy.

THE STRATHMORE BUSINESS PERSONALITY CHECK LIST shows all the ways in which a business is seen and judged by its public, gives all the *appearance factors* important to *your* business. Write on your business letterhead for this check list. Dept. JP6, STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASSACHUSETTS

STRATHMORE **MAKERS
OF FINE
PAPERS**

**THIS STRATHMORE
ADVERTISEMENT IN
NATIONAL MAGAZINES
tells what a fine letter-
head does...why a fine
letterhead is true econ-
omy. It makes it easier
for you to sell the papers
you know will produce
quality results.**

**This series appears in:
TIME
BUSINESS WEEK
FORBES
NATION'S BUSINESS
ADVERTISING & SELLING
PRINTERS' INK MONTHLY
SALES MANAGEMENT
TIDE**

"COST PER HOLE" NOW LESS

WITH *New* ROSBACK

HI-PRO

DRILL

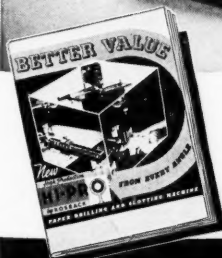


● When you figure a job of slotting or drilling, it's the "hole" cost that counts. With this New Hi-Pro Drill, "hole" costs are now lower than you have ever known before.

This remarkable new drilling and slotting machine—designed as the result of nearly sixty years' experience in building production machinery for making holes at low cost—provides cost-cutting features never before available in any equipment for similar use.

1. Drills and slots (or slits) in one operation.
2. Lowers "cost per hole" up to 50%, depending upon prices you now pay or equipment now used.
3. Uses new-type, exclusive one-piece slotting knife.
4. Set-up time cut to less than half by practical, simplified adjustments.
5. Has new design, finger-tip side gauge—enables operator to work up to twice as fast all day long without chance for costly errors.

In spite of these and other equally important advantages, this new Hi-Pro Drill sells at no higher price than older type machines having much higher hole production costs—a price so low in proportion to results that you can hardly afford not to at least investigate its profit-possibilities.



Write for this Bulletin

It contains complete picture description of the New Hi-Pro Drill and gives detailed specifications. Your copy is waiting for you .. write for it today.

F. P. ROSBACK CO.
Largest Perforator Factory in the World
BENTON HARBOR, MICH.

F. P. ROSBACK CO., Benton Harbor, Mich.

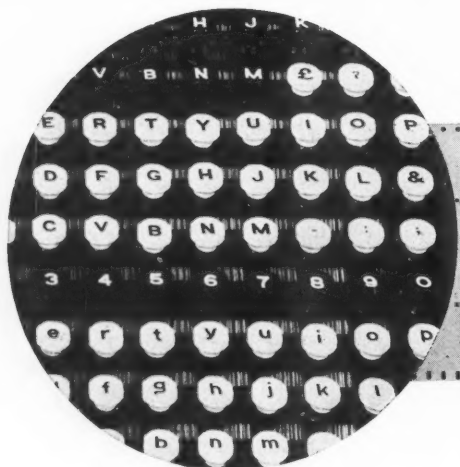
Please send, without obligation, bulletin containing complete description of the New Hi-Pro Drill.

Your Name _____ Title _____

Company _____

Address _____

City and State _____



*Controller Paper Is Perforated
at the Monotype Keyboard*

The Tie that Binds. . .

being used under a wide variety of climatic and weather conditions, Monotype Controller Paper is manufactured to meet most rigid specifications for quality of fiber, thickness, weight, tensile strength, surface smoothness, receptivity to moisture, etc. After manufacture and delivery to us in 235-pound rolls, 27 inches wide, the paper goes through specially designed machines, where it is slit into strips $4\frac{3}{8}$ inches wide, given marginal perforations, rewound in small rolls, packed 60 rolls in a box and shipped to Monotype users.

*Monotype
Style D Keyboard*



The Monotype Typesetting-Machine Was Specially Designed for One-Man Operation

LANSTON MONOTYPE MACHINE COMPANY.

s. and Also Separates



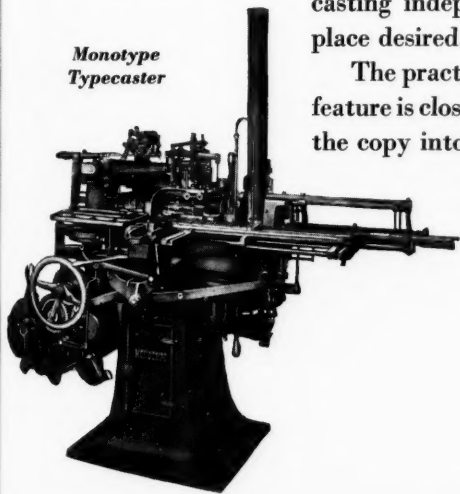
*Type Is Cast in Justified Lines
at the Monotype Typecaster*

The Monotype Typesetting Machine consists of two distinct and separate mechanical units, each complete within itself yet functioning together to deliver a finished product—justified lines of type. The connecting link—the tie that binds and also separates—is a perforated strip of paper, called the “Monotype Controller Paper.”

Monotype Controller Paper is first perforated at the keyboard by the operator and later serves to guide the typecaster in selecting the characters to be cast, determining the set-width of each type as it is made, and fixing the thickness of the spaces between words required properly to justify each line.

The separation of keyboarding and typecasting is a feature of Monotype Machine Typesetting which has stood the test of time and trial for almost forty years. This separation makes it possible to do either the keyboarding or typecasting independent of each other and at any time or place desired.

*Monotype
Typecaster*



The practical result of the operation of this Monotype feature is closer concentration of attention in transmitting the copy into type, better typography, fewer errors and greater efficiency in the operation of both units.

You will be under no obligation if you ask us to help you determine whether or not a Monotype Typesetting Machine will function in your plant to build new business and increase your profits.

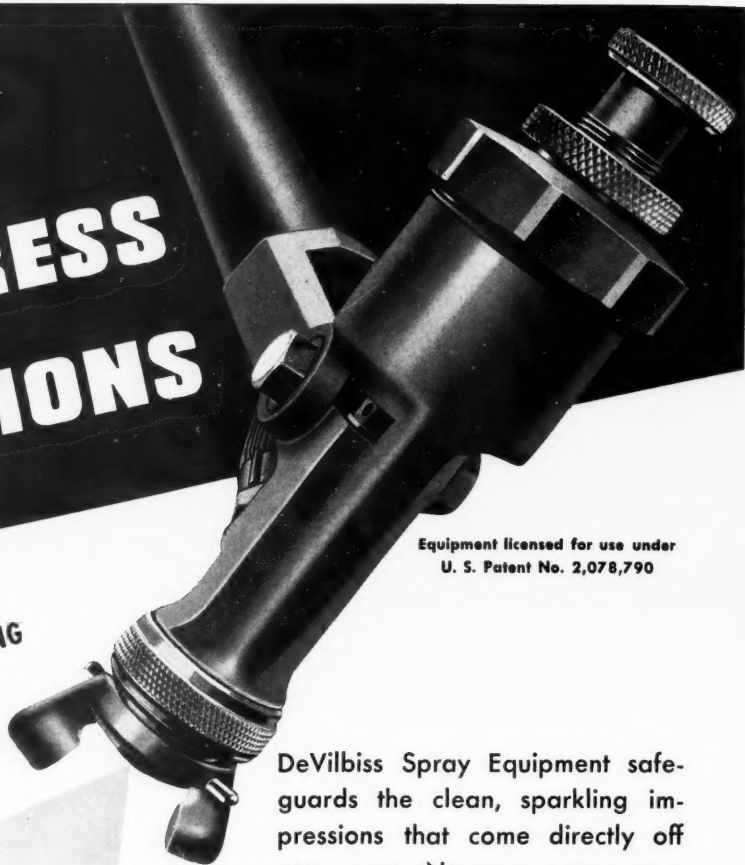
WRITE IF YOU ARE INTERESTED

Y. TWENTY-FOURTH AT LOCUST, PHILADELPHIA, PA.

GUARD YOUR PRESS IMPRESSIONS

Equipment licensed for use under
U. S. Patent No. 2,078,790

PREVENT OFFSETTING
SLIP-SHEETING RACKING
INK DOCTORING
LOST
RUNNING TIME

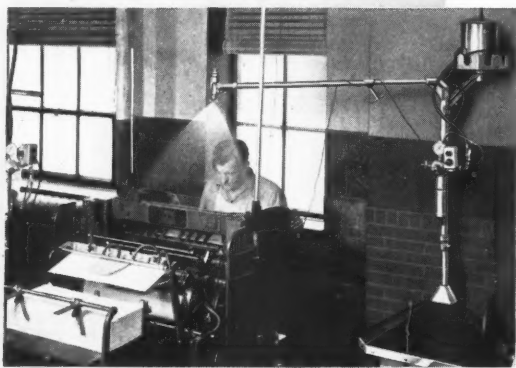


DeVilbiss Spray Equipment safeguards the clean, sparkling impressions that come directly off your press. Never a penny or a moment wasted on offsetting!

Again and again, DeVilbiss Spray Equipment will save you the cost of the original investment. And it will give you long, efficient service. It is built and backed by the oldest manufacturer of spray equipment.

Fifteen standard outfits—stationary or portable—to meet your exact requirements. *Write for details.*

THE DEVILBISS COMPANY
TOLEDO, OHIO



DeVilbiss Portable Outfit,
compressor type, one gun,
gravity feed.

DEVILBISS SPRAY SYSTEMS

1886 · FIFTY YEARS OF QUALITY PRODUCTS · 1938

HAMMERMILL Rippletone

**A new finish that will please your customers
who are fussy about their business letterheads**

IF YOU HAVE a customer who never seems pleased with the letterheads you deliver to him, here's the way to put him on the sunny side of the fence:

Submit and quote his next letterhead jobs on Rippletone Hammermill Bond.

Your customer will like Rippletone for the smart appearance it will give his stationery . . . for its "expensive" snap and crackle . . . for its crisp bulk that delivers messages with dignity. He will like Rippletone for the way it takes pen writing and typing . . . for its erasability that saves stenographers' time and his own patience. And he'll like the moderate price of Rippletone.

You will like Rippletone for its speed and economy in the press-room. Rippletone Hammermill Bond is precision made—a special

Printers say . . .

"After a considerable amount of time spent in trial-and-error experimenting, we found the best solution of this problem [half-tone printing on bond paper] was Rippletone Hammermill Bond . . . We are writing to tell you how pleased we are with Rippletone."

"A very beautiful sheet . . ."

"I think it [Rippletone] is an improvement over ripple . . . [and] I have always thought Hammermill had the best ripple . . ."

"I think the new finish has an even, nicer, richer look than ripple . . ."

"It is a decided improvement..."

"I like the new sheet very much . . ."

"Rippletone finish reflects higher quality and should be a better selling product . . ."

finish paper that is *really* uniform. Scientific methods insure to a remarkable degree the same bulk, finish and color in every sheet . . . insure also that both sides are alike, which means that this finish can be used with confidence for work-and-turn jobs.

Here, after a quarter of a century, is a really new development in bond paper. Use Rippletone on your next letterhead order. It will pay you a profit . . . and there'll be future profits when your satisfied customer reorders.

* * *

SEE FOR YOURSELF what Rippletone can do to give letterheads a quality appearance. We will send you a swatch showing the wide range of colors and weights in which you can obtain Rippletone Hammermill Bond—and Envelopes to match. Also a supply of 8½ x 11 sample sheets for a test run on your own equipment. *Mail coupon today.*



Hammermill Paper Company IP-DE
Erie, Pa.

Please send me sample sheets of Rippletone Hammermill Bond and swatch showing colors.

Name _____

Position _____

(Please attach to your business letterhead)

Please Mention The INLAND PRINTER When Writing to Advertisers

No Danger Signs on the Road to Profit

With a **DIAMOND
POWER PAPER CUTTER**

END
SLOW
ZONE

Approved SAFETY FEATURES

● Double motion starting lever (standard) prevents accidental operation of knife.

● Style A two-handed safety device (optional) keeps operator's hands out of danger.

● Style E device (built in on order) positively stops knife from repeating its stroke.

● Style E device designed especially to comply with the State Safety Laws.



You can work at top speed—keep production in high without fear of bungled jobs or mangled hands with a Diamond Power Paper Cutter. Mechanically, this rugged, powerful cutter provides a safeguard against every conceivable accident or error—fully protects the operator and stock. The knife can be stopped anywhere.

It's accurate, economical, reliable—designed for convenience too. The operator is master of the machine at all times, handling volume production at minimum cost. Diamond Power Cutters are made in three sizes: 30½-Inch, 34½-Inch, 36½-Inch. Write now for complete data and prices—or see your dealer for demonstration.

The CHALLENGE MACHINERY COMPANY

GRAND HAVEN, MICHIGAN

CHICAGO, 17-19 E. Hubbard Street

200 Hudson Street, NEW YORK

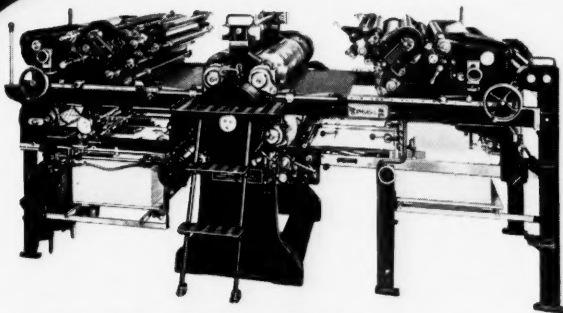
Agents for Great Britain—Funditor Limited, London, E. C. 1

TH
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A FULL MEASURE OF QUALITY PRINTING
Produced on the **New COTTRELL CLAYBOURN Rotary**



ONE and TWO COLORS PRINTED
PROCESS—OR—FOUR-COLOR WORK TWICE
PRINT ROTARY The MODERN



This new Cottrell Claybourn Rotary is available in three sizes—26x28, 28x42, and 32x45—all of which will take oversize forms and sheets.

A new booklet for profit-minded printers

This booklet tells all about the Cottrell Claybourn Rotary Press—the *new* press which puts the commercial printer on a par with the large edition printer in producing quality work at high speeds. The booklet is itself an interesting example of good color printing—particularly interesting because the whole job, including six two-color printings of halftone work, process, tints and type,

was produced on a Cottrell Claybourn Press, *without makeready*, from plates made with Claybourn Plate Making Equipment. *A copy of this booklet will be mailed to you on request.*

C. B. Cottrell & Sons Co., Westerly, R. I.

NEW YORK: 25 East 26th Street • CHICAGO: 332 South Michigan Avenue
CLAYBOURN DIVISION: 3713 N. Humboldt Ave., MILWAUKEE, WIS.
SMYTH-HORNE, Ltd., 1-3, Baldwins Pl., Gray's Inn Road, LONDON, E. C. 1

YOUR PAPER PROBLEMS SOLVED

COMPLETELY • PERMANENTLY

THE Beckett Perpetual Auto-file is a revolutionary device for providing printers and others connected with the graphic arts with a complete and constantly renewed assortment of all types of printing paper, excepting only enamels.

It solves comprehensively and permanently the age-long problem of having always at hand the exact paper required for the making of dummies and the display of samples to customers.

As sheets are removed we replace them without one cent of cost to you, and the process is so simple as to be almost automatic. In addition, the Auto-file carries with it a permanent full sheet service on any of the thousands of items of cover, text, offset and opaque papers which we manufacture.

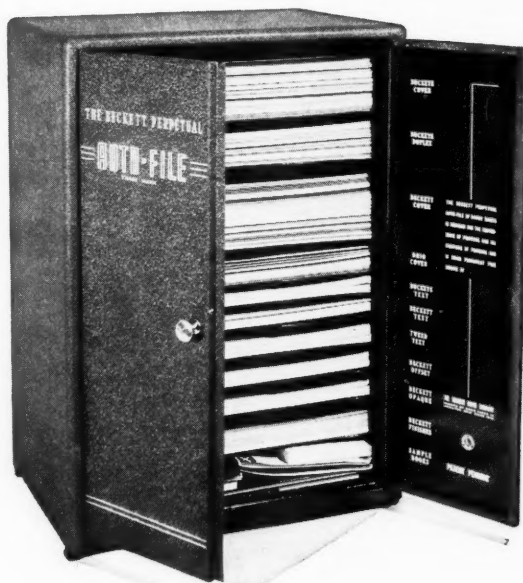
The advantage and convenience of having always available a complete assortment of sample and dummy papers in compact and orderly form will be obvious to all connected with the creation of printing, and this convenience is for the first time made available by the Beckett Perpetual Auto-file and the life-time free service which accompanies it.

The name of The Beckett Perpetual Auto-file is registered and the device is protected by patents pending.

THE BECKETT PAPER COMPANY . . . Hamilton, Ohio

Makers of Good Paper Since 1848

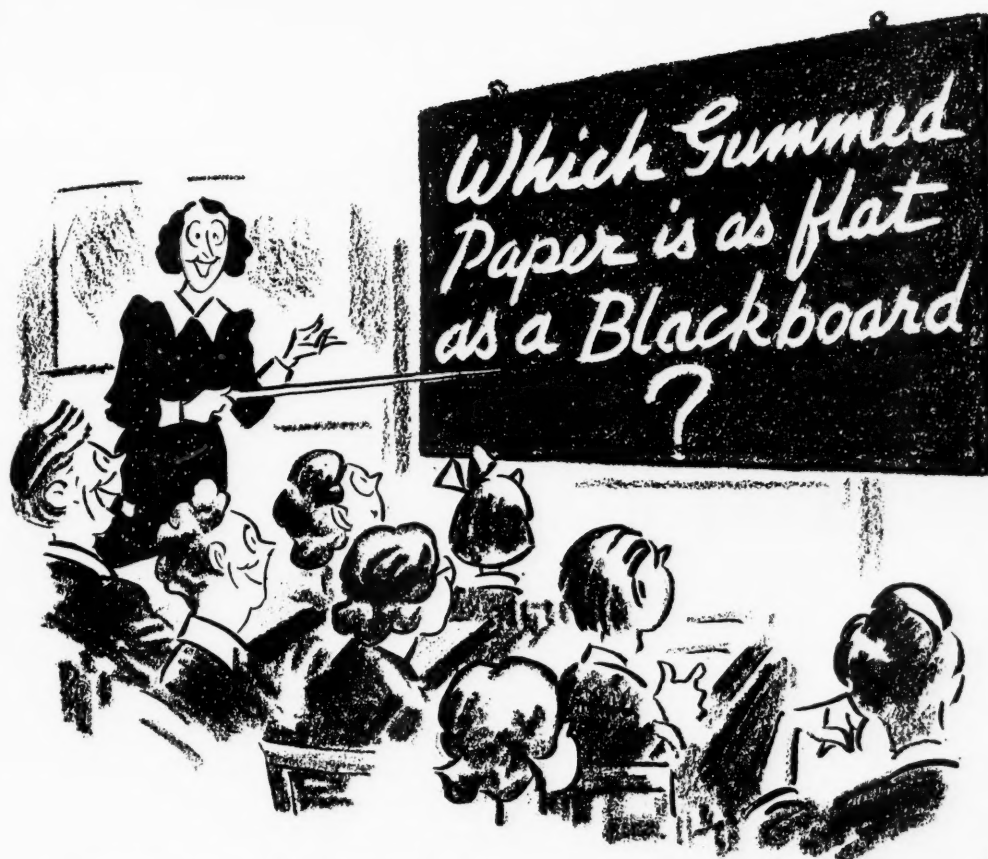
Copyright, 1938, by The Beckett Paper Co.



The beautiful steel Auto-file, completely filled, is offered to members of the graphic arts at the nominal price of \$5.00. The first cost is the only cost, as all future service is absolutely free. The price represents but a small fraction of its actual manufacturing cost.

If for any reason you are not satisfied with the Auto-file you may return it, express collect, within 30 days, and your money will be refunded without question.

Sale of the Auto-file must be limited to the following classes: Printers, Commercial Artists, Advertising and Direct Mail Agencies, Advertising Managers and the instructors in printing schools. Order on your letterhead, please.



E DUCATION is the backbone of all Progress — for things just don't happen. Technical improvements can usually be traced to a research laboratory where a brain child is first hatched. That is why PERFECTION GUMMED PAPER, besides being Absolutely Flat, is also known for its ease in handling, uniformity, and a printing surface that requires no special set-ups.

Our variety of printing surfaces is English Finish, Supercalendered and Coated — Two popular gummings "Dextrine" and "Strong" will fit 98% of your customers' requirements. Write us if you have a problem.



PAPER MANUFACTURERS CO., INC.

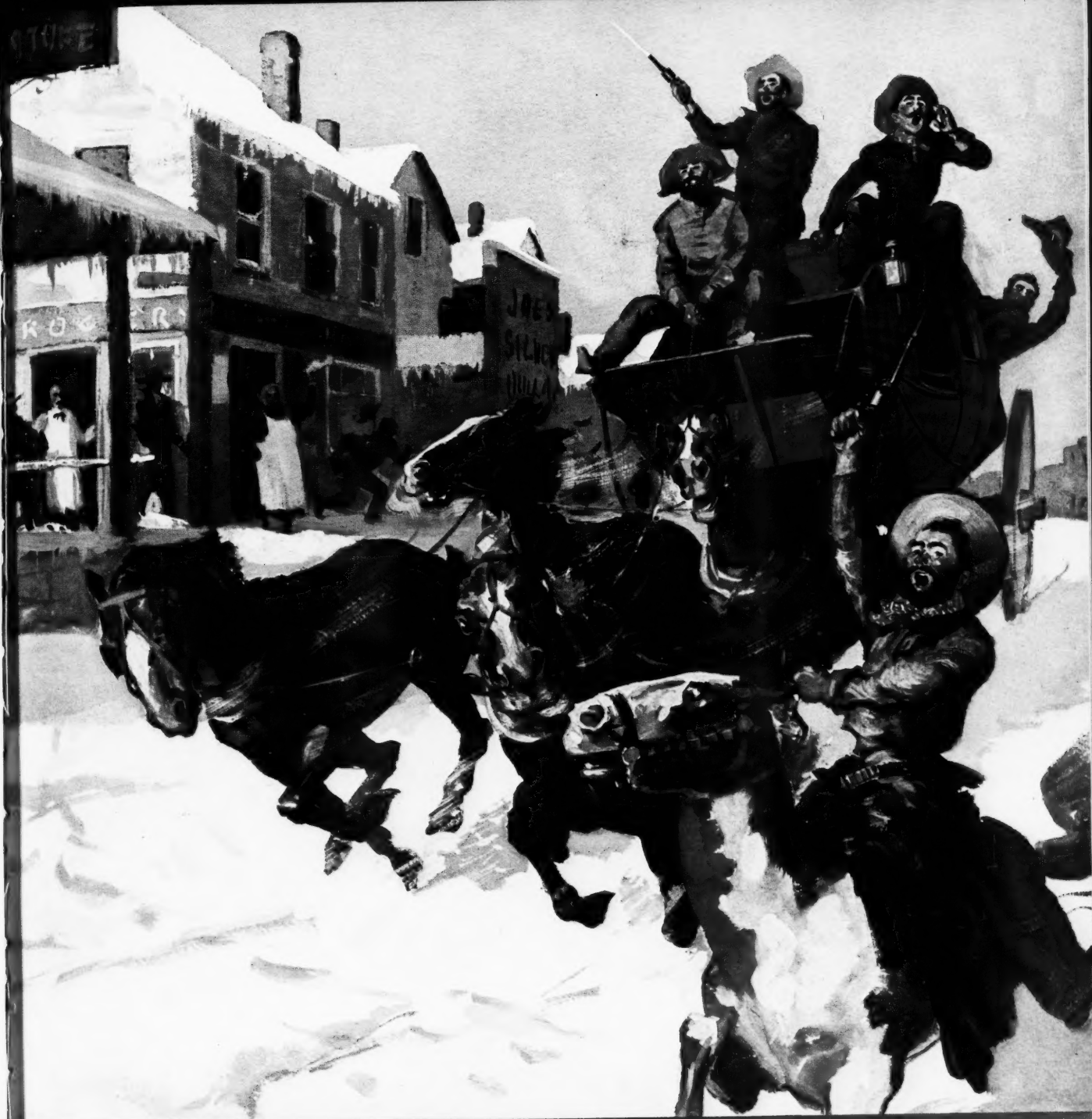
PHILADELPHIA, PA.



A hundred voices — engravers, artists, photographers and
salesmen of the Superior Engraving Company join
unanimously in extending to you best wishes for a
merry Christmas and a happy and prosperous New Year.

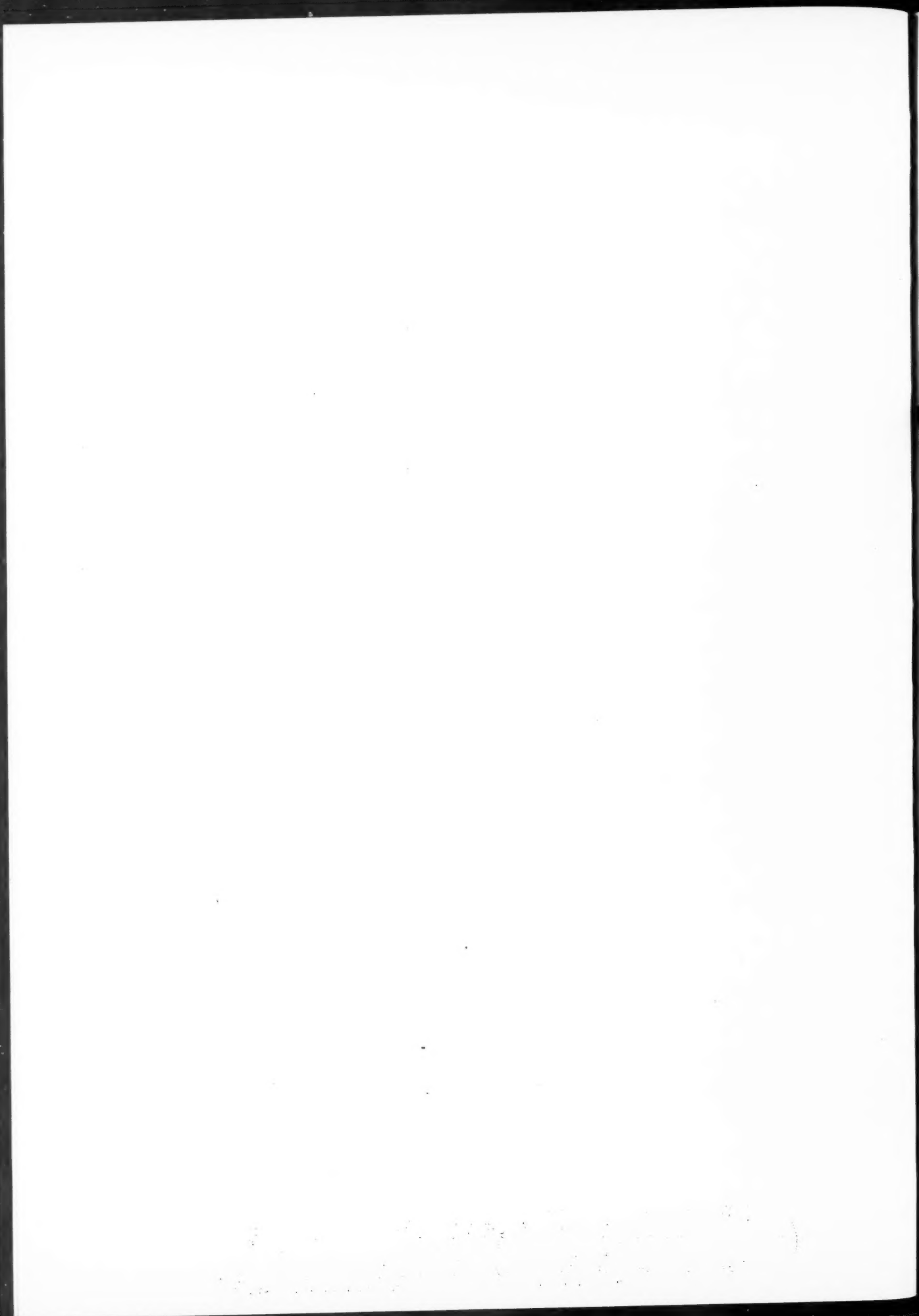


SUPERIOR ENGRAVING COMPANY
215 WEST SUPERIOR STREET . CHICAGO, ILLINOIS

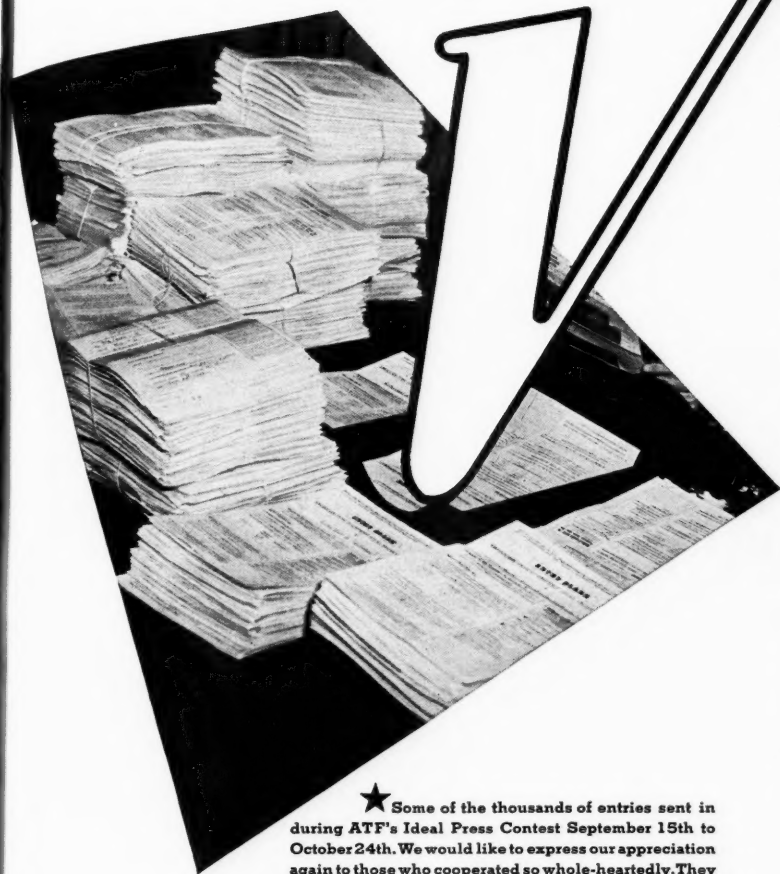


HOWARD BOND

"Going to Town" for
CHRISTMAS



THEY said
WE were Right!



★ Some of the thousands of entries sent in during ATF's Ideal Press Contest September 15th to October 24th. We would like to express our appreciation again to those who cooperated so whole-heartedly. They make it possible for us to continue to design press equipment that meets the needs of the men in the shop

Thousands of pressmen told us what they wanted in letterpress equipment. We have checked their ideas★ against the features of a new press we are building, and found we were right. ATF's new press has all the features, and more, that were demanded by pressmen to put a job on, get it rolling and maintain high quality without excessive adjustments. Plant owners will recognize the importance of this, and we invite them with their superintendents, foremen and pressmen to inspect ATF's new press in the near future. Announcement will be made by your local ATF Branch . . . watch for it!

American Type Founders
 ELIZABETH, N. J. • Branches in Principal Cities

WAIT for the press that the
 pressmen Okayed!

Reach for the A
back of e



Florence
FLORENCE
STOVE COMPANY
GARDNER MASSACHUSETTS
FASTEST DELIVERY GUARANTEED, PRICES GUARANTEED.

CATALOG NO. 65



STOVE COMPANY
MASSACHUSETTS

EXTRA PROFIT

each Printed Piece!

It's there—in the Envelope . . .

But if YOU want it you've got to go after it!

Let's not kid ourselves about this envelope business. It *belongs* with each printed piece. It *can be yours* as an extra profit—sometimes merely for the asking—sometimes as a bid job—sometimes as a *planned* job, a service which you are in the best position to give to your customers and which many of them will appreciate.

But, like everything else worth while, envelope profits won't go looking for you! You've got to *reach* for them.

How? Let us send you a portfolio containing (1) Plans and ideas* that have been used successfully by other printers. (2) Booster material that will make it easy for

you to feature envelopes to your customers. (3) Information on printing equipment that prints envelopes better, faster, and with more profit.

Why not mail us the coupon now, while it is handy?

*This company has manufactured envelopes for the trade since 1898. We are glad to act as a clearing house of profit-making ideas which our friends have passed on to us for your information.

P.S. And for a
New Sales Idea
— show them
Norse Fibre
the new U.S.E.
Envelope grade.
Ask your
paper merchant!


U. S. ENVELOPE CO., Dept. I-2 21 Cypress Street, Springfield, Mass.
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NAME ON REQUEST

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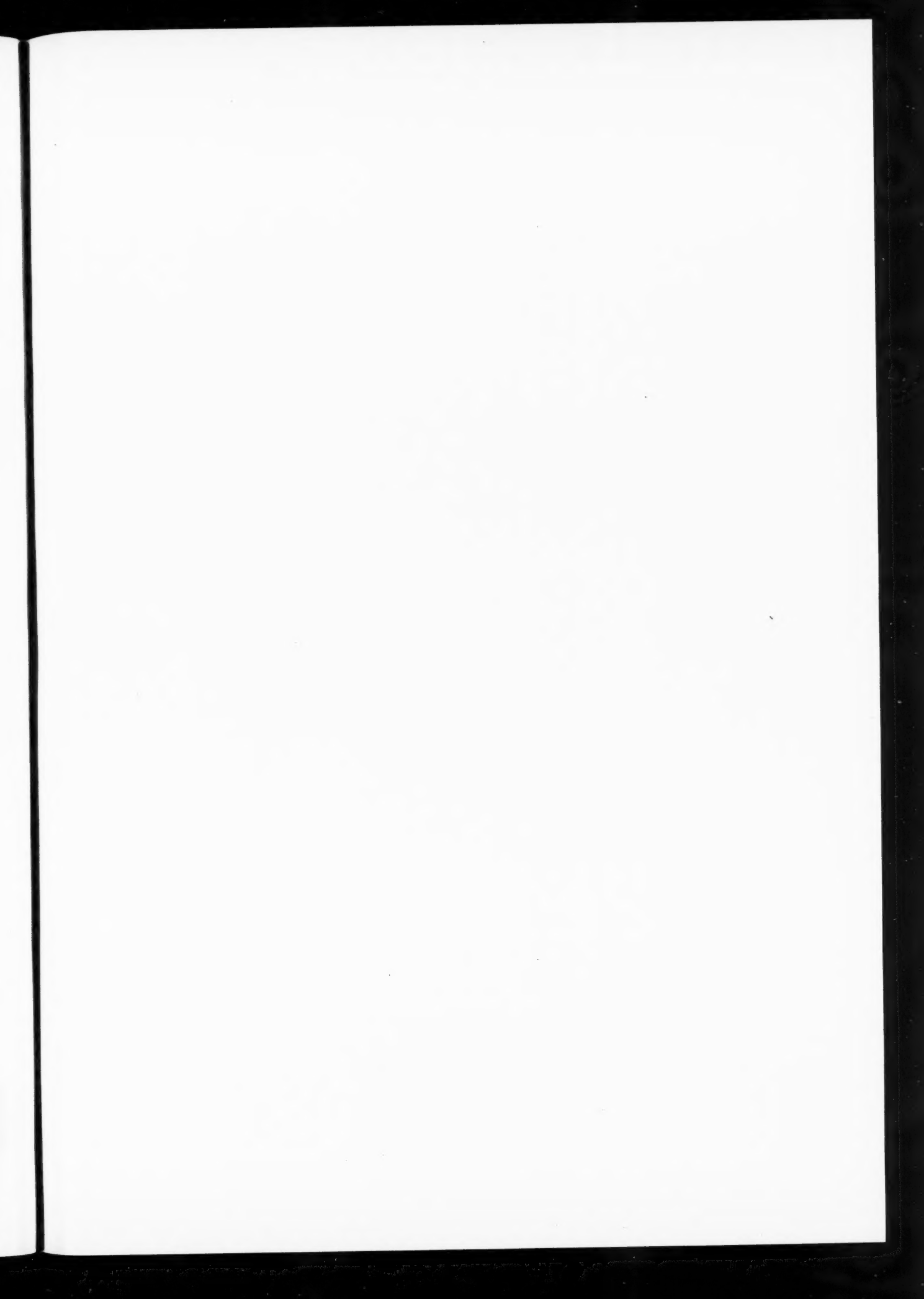
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Boyé, San Francisco

To the great printing names of another day, history, in days to come, undoubtedly will add that of Dr. John Henry Nash. Turn to the story beginning on page 30 of this issue



DECEMBER, 1938

J. L. FRAZIER, Editor

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

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PRINCIPLES OF WAGE-HOUR LAW

In spite of wide discussion of Act, many printers still write to us requesting information regarding it. Here

is a simple summary that should serve as an introduction to individual study of various factors involved

EMPLOYING PRINTERS seeking light on their legal obligations under the Federal Wage-Hour Law, which went into effect on October 24, 1938, seem to have acquired these two definite impressions:

First, that the law applies only to printers selling or shipping to customers in other states; and

Second, that so far as wages are concerned, an employing printer who pays twenty-five cents an hour is safely within the law.

These two ideas about the new law are definitely incorrect, and printers following them in their wage-and-hour practice may find themselves in trouble.

The law is based upon the power of Congress to regulate commerce between states, and, of course, every printer who sells or ships to customers in states other than the one in which he is located, is subject to the law. By its terms, however, the Federal Wage-Hour Act goes considerably further. It provides that any employe engaged in the production of goods for interstate commerce is subject to the wage-and-hour provisions. Thus, a printer who sells only to customers in his own town may come within the wage-hour law if one of his customers ships or sells a completed printing job in interstate commerce. This would be applicable, for example, where a printer produced books or advertising material for a local customer who distributes the items in other states.

The law says that the producer is subject to the wage-and-hour provisions

By C. R. ROSENBERG, JR.

if he produces and delivers the items "with knowledge" that his customer is going to make use of them in interstate commerce. Just what the phrase "with knowledge" means has not been defined, but it will be difficult for even a local printer to maintain that he had no "knowledge" that his customer was going to use advertising material and other forms of commercial printing in interstate commerce. It is because of this provision in the law that every employing printer, no matter how small his plant and no matter how localized his business, had better watch his step under the Federal Wage-Hour Act.

It is true that the law itself sets up a minimum wage of twenty-five cents an hour for the first effective year of the Act beginning October 24, 1938, but this is not necessarily the minimum wage applicable to the printing industry. The Administrator of the Wage and Hour Division of the United States Department of Labor has the duty of setting up committees for each industry. In the ordinary course he will appoint such a committee for the printing industry, and that committee's task will be to recommend the minimum hourly wage to be paid in the printing industry. This minimum must not exceed forty cents an hour, but if the committee recommends thirty cents or thirty-five cents an hour, for example, the administrator will then issue an

order fixing the recommended rate of pay for the industry as a whole. Hence, while twenty-five cents an hour may be the safe legal minimum for the time being, the minimum rate determined by the printing industry's committee, and ordered by the Administrator, will then become the binding legal, minimum, hourly rate for the industry.

In arriving at a minimum hourly rate for the industry, the committee will take into consideration competitive conditions as affected by transportation, living and production costs; the wages established in the various kinds of work in the industry by collective labor agreements; and the wages paid for various lines of work by employers who voluntarily maintain minimum wage standards. While the committee may take into consideration the varying sectional and geographical difference, no minimum wage rate may be fixed solely on a geographical basis.

The law defines forty-four hours as the maximum work week for the first effective year of the Act. For overtime beyond forty-four hours a week, an employe must be paid one and one-half times his regular rate of wages. A longer week than forty-four hours may be worked without overtime pay at the rate of one and one-half times the regular pay for excess time where a collective bargaining agreement has been reached with the approval of the National Labor Relations Board.

Even in printing establishments clearly subject to the Wage-Hour Act,

however, certain employees are specifically exempted from the operation of the law. The wage-and-hour requirements do not apply to any employee working in an executive, administrative, professional, or local-retailing capacity or in the capacity of outside salesman. These classifications of exempted employees have been defined in regulations issued by the Administrator of the Act.

A professional employee is one who is customarily and regularly engaged in work predominantly intellectual and varied in character, requiring the consistent exercise of discretion and judgment both as to the manner and time of performance, of such character that the output produced or the result accomplished cannot be standardized in relation to a given period of time, and based upon educational training in a

specially organized body of knowledge. It is doubtful whether many workers in the printing industry fall within this definition. A proofreader's work can be measured so far as his output or results in a given period of time are concerned. A copywriter or artist doing direct-mail work might come closer to this definition.

An executive or administrative employee is one whose primary duty is the management of the establishment, or a customarily recognized department thereof, in which he is employed, and who customarily and regularly directs the work of other employees therein, and who has the authority to hire and fire other employees, or whose suggestions and recommendations as to the hiring and firing and as to the advancement and promotion or any other change of status of other employees, will be

given particular weight; and who customarily and regularly exercises discretionary powers, and who does no substantial amount of work of the same nature as that performed by non-exempted employees of the employer, and who is compensated for his services at not less than thirty dollars for a work week. The manager of a printing plant, and perhaps even the foreman of a pressroom or composing room, could apparently qualify as an executive under this definition.

An outside salesman is any employee who customarily and regularly performs his work away from his employer's place or places of business, who is customarily and regularly engaged in making sales and who does no substantial amount of work of the same nature as that performed by non-exempted employees of the employer. A printing salesman as usually recognized in the industry is apparently exempt from the requirements of the Wage-Hour Act under this definition.

The definition of an employee working in a local retailing capacity is apparently directed at an inside salesman in a store. Such an employee is one who customarily and regularly is engaged in making retail sales, the greater part of which are in intrastate commerce, or who performs work immediately incidental thereto, such as the wrapping or delivering of packages. This might apply to a printer who maintains a retail stationery store in connection with his plant and who employs someone to serve local customers coming into the store.

Of interest to printers engaged in the publication of small newspapers is the exemption from the wage-and-hour requirements of any employees employed in connection with the publication of any weekly or semi-weekly newspaper with a circulation of less than 3,000, the major part of which circulation is within the county where printed and published. Where a printer publishing such a newspaper also operates a job-printing plant, it might be possible for him to "allocate" his employees, so that, although the employees in the job-printing business might be subject to the provisions of the Act, the employees working exclusively on the newspaper might be exempt from the wage-hour provisions. Any printer with this problem should submit all the facts to the Administrator of the Wage and Hour Division of the United States Department of Labor, Washington, D. C.

WAGE-HOUR SIDELIGHTS

Where the Law Applies

Numerous inquiries received since the Federal Wage and Hour Law went into effect on October 24 make it evident that the printing industry is affected by the new law, principally on the question of maximum hours applying to errand boys, watchmen, and maintenance men. We have not run into a single instance thus far where any employee is affected by the minimum wage provision.

According to all rulings issued to date by Elmer F. Andrews, Administrator, the interpretations regarding interstate commerce are so broad that it is difficult to figure out how any printer in Illinois does not come under the act—*The Galley Proof*, Chicago Graphic Arts Federation.

All Complaints Confidential

The Department of Labor announces that it will hold confidential all complaints against employers charged with evasion of the Act, and complaints will also be taken over the telephone. A full report of details of the alleged violation is provided for, through which investigators of the Division will be aided in a speedy determination of the guilt or innocence of the employer in each case.—*Bulletin*, Associated Printers and Lithographers of Saint Louis, Incorporated.

Suggests Training School

A printer in North Carolina, training apprentices, operates a "school-boy shift" from about three in the afternoon to ten at night, with the idea of eventually picking from this group those workers who are most interested and who will make good employees. The printer, however, does not feel that he can afford to pay 25 cents an hour to the members of this group while training them. "It is a costly proposition," he says; "they should be paying us." He raises the question of whether or not the problem might be met by operating a printing school in connection with the plant and making a minimum charge for attendance. (See accompanying article for special provisions regarding wages of "learners, apprentices, and handicapped workers.")

The law recognizes that learners, apprentices, and handicapped workers cannot be employed on the same basis as a regular, experienced and efficient worker. Hence the Administrator is empowered to provide for the employment under special conditions of learners, apprentices, and handicapped workers. This is for the purpose of preventing curtailment of employment opportunities for such persons. Any printer contemplating the employment of such a worker, should make application to the Administrator for determination of the conditions under which such an employe may be permitted to work—assuming, of course, that the printer feels it is not feasible to maintain the standards of the Wage-Hour Act with respect to such employes.

The law prohibits "oppressive child labor." Under regulations issued by the Administrator, employment of any person under the age of sixteen years in any occupation is prohibited. A person over sixteen years, but under eighteen years of age, may not be employed in any occupation found to be particularly hazardous for the employment of minors or detrimental to their health or well-being. The regulations on child labor are related rather closely to the child labor laws of the respective states, and a rather elaborate certification system is worked out in the regulations.

Employing printers subject to the Wage-Hour Act are required to keep certain records with respect to each person employed by them. No particular form is prescribed for such records, but they must contain the following information with respect to each employe of the organization:

- Name in full.
- Home address.
- Date of birth if under nineteen.
- Hours worked each work day and each work week.
- Regular rate of pay and basis upon which wages are paid.
- Wages at regular rate of pay for each work week, excluding extra compensation attributable to the excess of the overtime rate over the regular rate.
- Extra wages paid for each work week attributable to the excess of the overtime rate over the regular rate.
- Addition to cash wages at cost, or deductions from stipulated wages in the amount deducted or at the cost of the item for which deduction is made, whichever is less. (This applies where part of wages is paid in board, lodging, or otherwise in kind.)
- Total wages paid for each work week.
- Date of payment.

Since the law is designed to establish fair labor standards, it may not be used

as an excuse by any employer to reduce wages below the minimum or raise hours above the maximum required by any state law or municipal ordinance. It may not be used as an excuse to change the terms of a collective-bargaining agreement, and, in general, it may not be used as an excuse for lowering wages to a minimum, where the employer is already paying more than the minimum required for his industry.

Printers puzzled as to their exact status under any phase of the Wage-Hour Act will do well to present their problems either by letter to the Administrator of the Wage and Hour Division, United States Department of Labor, Washington, D. C., or by letter or in person to one of the regional offices established throughout the country. The regional areas for wage-hour administration, with headquarters as indicated, are as follows:

1. Headquarters at Boston, Massachusetts, for Connecticut, Maine, Massachusetts, New Hampshire, Rhode Island, and Vermont.
2. Headquarters at New York City for New York State.
3. Headquarters at Philadelphia, Pennsylvania, for Delaware, New Jersey, and Pennsylvania.
4. Headquarters at Richmond, Virginia, for District of Columbia, Maryland, North Carolina, South Carolina, Virginia, and West Virginia.
5. Headquarters at Cleveland, Ohio, for Kentucky, Michigan, and Ohio.
6. Headquarters at Chicago for Illinois, Indiana, and Wisconsin.
7. Headquarters at Birmingham, Alabama, or Atlanta, Georgia, for Alabama, Florida, Georgia, Mississippi, and Tennessee.
8. Headquarters at Minneapolis, Minnesota, for Iowa, Minnesota, Nebraska, North Dakota, and South Dakota.
9. Headquarters at Kansas City, Missouri, for Arkansas, Kansas, and Missouri.
10. Headquarters at Houston, Texas, for Louisiana and Texas.
11. Headquarters at Denver, Colorado, for Colorado, Idaho, New Mexico, Utah, Montana, and Wyoming.
12. Headquarters at San Francisco, California, for Arizona, California, Nevada, Oregon, and Washington.

It is contemplated that the Wage-Hour Administration will have its own offices in each of the regional headquarters, but in the meanwhile representatives of the wage-hour administration are in many places working out of the local offices of the Social Security Board. A printer who cannot locate a wage-hour representative will therefore do well to inquire at the nearest Social Security Board office. If he is too remote from such local office, a letter to the Administrator at Washington will be routed through the proper channels.

'WAY BACK WHEN

Excerpts from old files
of THE INLAND PRINTER



A wasp went buzzing to his work,
And various things did tackle;
He stung a boy, and then a dog,
Then made a rooster cackle.
At last upon an editor's cheek
He settled down to drill;
He prodded there for half an hour,
And then he broke his bill.

—March, 1884.

It is not the most intricate rule work nor the most elaborate combinations that always give the best results. If the customer is willing to pay for them, very good. But the aim should be, if working for profit, which is necessary with the majority of the craft, to get the best possible results with a fair amount of labor. A. V. HEIGHT.

—October, 1885.

The Baltimore *Daily News* states that George W. Childs, Esq., of the Philadelphia *Public Ledger* can be the next president of the United States, if he will accept the nomination for the same.—June, 1886.

When printing is done on cylinder presses at high speed, durability and clear, distinct impressions have not been hitherto combined in one material. The difficulty has been that metal plates soon became illegible, and to replace them involved large expenses. In these respects *celluloid* plates have been demonstrated to be much superior to metal.

—March, 1887.

As compared with the old em method, the plan proposed by W. B. MacKellar, of Philadelphia, which was read and indorsed at the recent session of the International Typographical Union, will prove a Godsend to the craft. . . . The time has come when the present outrageous method must be abolished, and that the fixed prices per 1,000 ems shall not mean \$15 per week for labor on one font of type, and \$20 per week for labor on another.—July, 1887.

Because custom has labeled the general printing business "job," a word which conveys the idea of a long flight of narrow stairs, a dark and dingy office, a man and a boy, a few cases of type, and a relic called a press, is no reason why the modern printer should feel and act as though he were a job-lot. . . . There are no "job" plumbers, by the way, or "job" builders; they are "masters."

—November, 1904.

By courtesy of Edward L. Schultz, printer, Oklahoma City, Oklahoma, THE INLAND PRINTER has been favored with a number of specimens of the cotton raised in what will be shortly one of the two newest states in the Union. The bolls are unusually large and well filled, with long, silky, and tough fiber. Success to the growing and lanate West.—March, 1905.

YEARBOOK

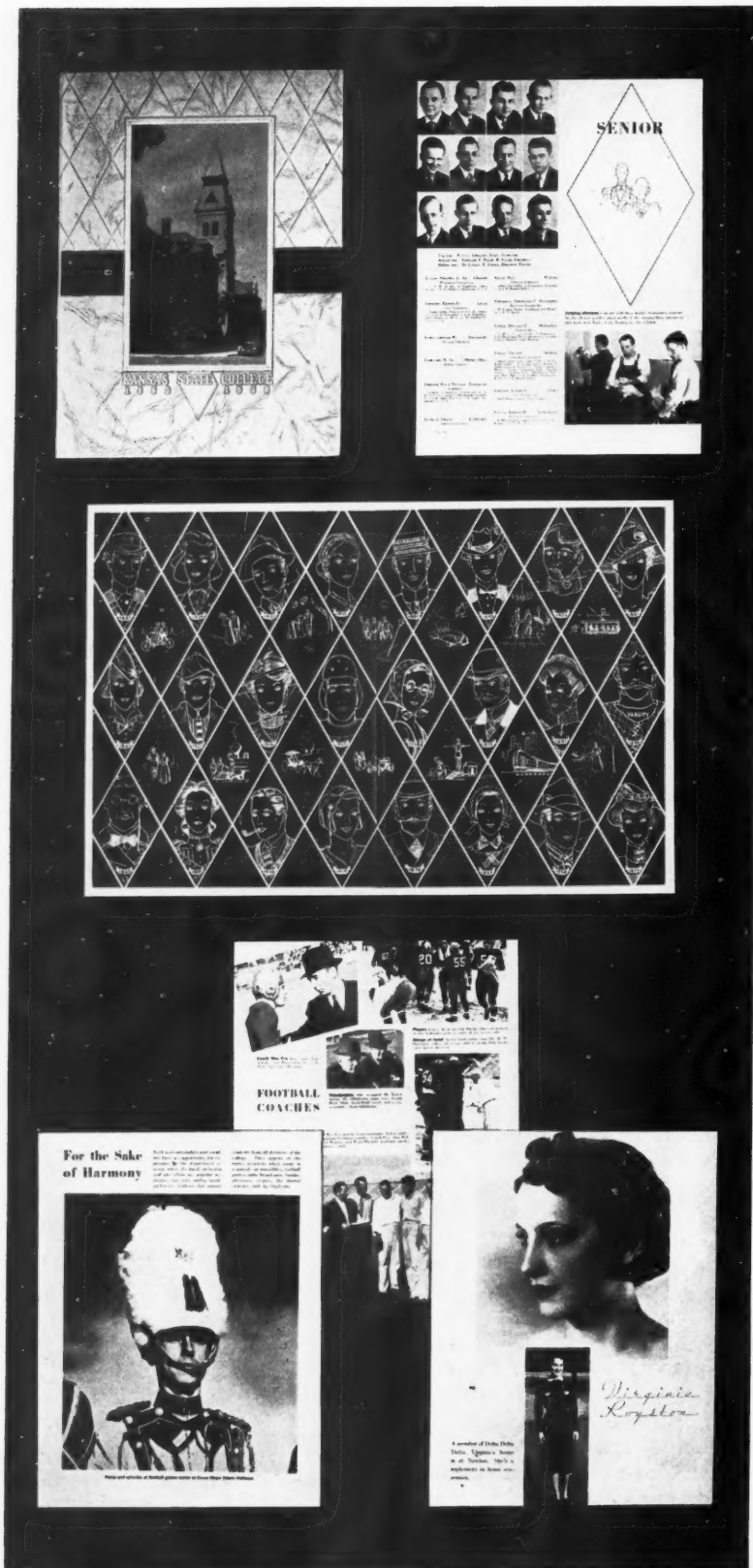
**takes honors;
deserves 'em!**

● *The Royal Purple* (1938), yearbook of Kansas State College at Manhattan, Kansas, is a big 408-page volume, approximately 9 by 11 inches, with a handsome white imitation-leather cover and a table of contents that surveys the school, editorially and pictorially, from A to Z.

So well has the job been done, in fact, that the National Scholastic Press Association has ranked it as one of the five best annuals in the United States—this being the third consecutive year that *The Royal Purple* has been so rated!

Reproductions herewith show some of the reasons why the book was judged "tops" among 212 college annuals. At the upper left is seen the cover, with its inset color photograph, hot-pressed title, and purple band across the middle. (The campus scene was varnished after printing.) Beside it is shown a typical class page, with the diamond-shaped decoration in yellow. Below are the end papers, decorated with reverse-plate illustrations (dark purple on buff) of student characters in the styles of various years. The diamond motif is appropriate, as this is the Diamond Jubilee edition, celebrating the seventy-fifth anniversary of the college (established in 1863).

Other reproductions show single pages and spreads, typical of department sections. At the top, right, is a spread introducing the scholastic section, printed in blue, yellow, and black, as are all the introductory pages. Strong modern layout is evident; and the "excellent photo coverage" was another factor that put the volume in the "Pacemaker" class. (A student photographer, Gilbert Carl, and Prof. E. T. Keith, head of the school's printing department, were responsible for most of the book's pictures.) *The Royal Purple* has its own darkroom on the campus; complete processing of the pictures was done to secure uniform quality for reproduction purposes.



Right up among the five top-ranking college annuals is *The Royal Purple* for 1938, yearbook of Kansas State College, at Manhattan, Kansas. Cover (upper left) and inside pages are shown

Picture handling is noteworthy throughout. Wherever possible, the editors have avoided merely formal groups of faces, and used action shots to give the pages life and variety and to record pictorially what the various organizations actually do. For example, a formal picture of the radio club is supplemented by an action shot of the group at work in the college radio station. Instead of individual poses of the editor and business manager of the school newspaper, a series entitled "A Day Behind the Headlines" is a feature of the publications sections of the book.

How does a student publication manage to achieve such all-around excellence? The answer to this question should be of especial interest to printers, engravers, and other year-book staffs. A lot of the credit, of course, goes to the yearbook's editor. In charge of the 1938 volume was Luman G. Miller, of Salina, Kansas, who stressed the need for balance among all sections of the book. "We don't want one brilliant section and three dull ones," he told his staff. "We want four darned good ones." *The Royal Purple* is notable for the evenness and general consistency of its quality.

Part of the book's professional appearance can be attributed to the fact that Kansas State employs a "graduate manager of publications," C. J. Medlin, a man with fifteen years of engraving and printing experience. He knows what a college annual should include, and the pitfalls which student editors should avoid. His sole job is to see that the school publications are kept at as high a standard as possible. Editor and business manager don't have to worry about a publication budget, for the cost of the book is included in the students' entrance fees. Each of the 3,900 students receives a copy. The editor starts out with approximately \$15,000 and is able to plan his book accordingly. (Despite the assurance of this fund, however, next year's editor, Dolores C. Foster, will have a tough assignment. It's up to her to add the fourth Pacemaker to three in a row. Incidentally, she's the first girl editor of a *Royal Purple* since 1917.)

The yearbook was printed by the Midland Printing Company, Jefferson City, Missouri. Engravings were made by the Burger-Baird Engraving Company, Kansas City. This is a blue-ribbon job from start to finish.



Excellent editorial and photo coverage and spirited layouts were factors which helped to put Kansas State's big 408-page yearbook (9 by 11) in top brackets for the third consecutive year

Here is the first installment of a history of a great printing craftsman, who is today director of The Fine Arts Press, University of Oregon. Told by his former librarian who worked with him for eleven years

● My first meeting with John Henry Nash occurred on the second day of April, 1926—which happened to be Good Friday—at 5 o'clock in the afternoon. Neither the date nor the time is of great importance, perhaps, but they contributed to form a picture in my mind which was to become a very definite and pleasant part of my life for eleven years.

About six months before, in September, 1925, Doctor Nash had removed from the little shop at 340 Sansome Street to the then new building, which still bears his name, at 447 Sansome Street. The little shop had been making printing history for some time, but it was so small that it no longer sufficed to accommodate the increasing number of type cases and the constantly increasing number of books which were being crowded on shelves wherever there was a spare inch left to build them.

The new quarters were spacious—the entire top floor of a building half a block long and a quarter block wide. About one-half of this space was taken up by the composing room. The beautiful library room occupied most of the remaining area. A long narrow room, with shelves to the ceiling, was stocked with the hundreds of reams of beautiful paper of all kinds for which the Nash plant was famous. Later, a small portion of this stock room was partitioned off as an artist's studio.

In the six months that the plant and library had been located at 447, daily visitors had kept the printer busy displaying his typographical collection and his cases of unusual types. So many had heard of the fine printing that Nash was doing and the fine books he owned, but had been unable to see either on account of the restricted quarters at 340. Now there was ample space and the public was losing no time—but the printer was—and that was the reason for my introduction on that April day. The Library needed a curator and Doctor Nash needed someone to take care of his growing correspondence, and it was my good fortune to be selected to fill both posts.

When I entered the composing room, Doctor Nash was standing beside a cutting machine vigorously thinning down a strip of brass rule—the symbol and emblem of his art. It is doubtful if there is—or has been—another printer in the world who has cut so much brass rule by

hand. And what he could do with that rule when he had cut it to his satisfaction may be seen in the hundreds of books and broadsides in which he used it with beautiful effect.

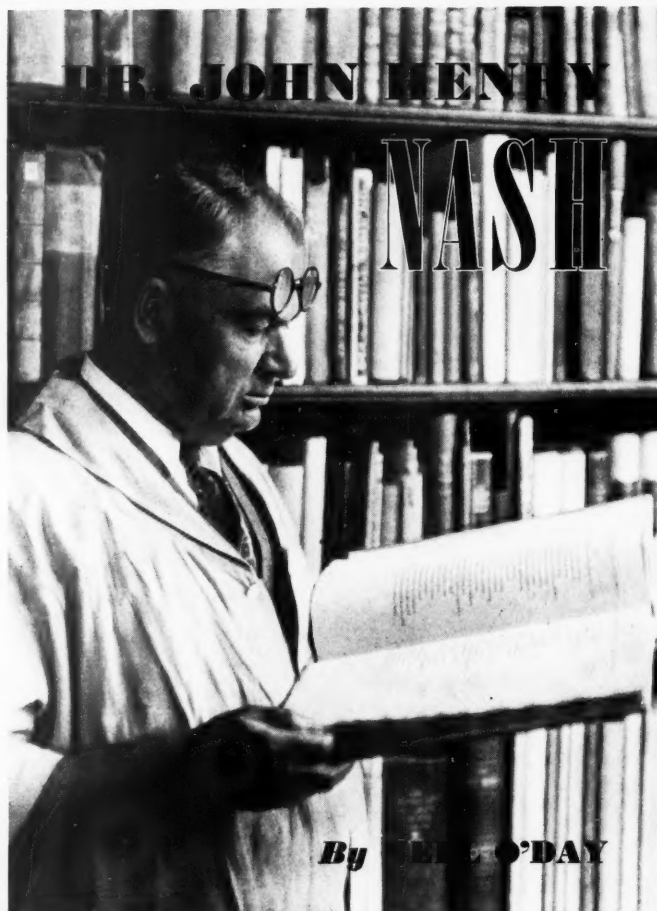
The composing room and library were on the sixth floor and at that time there was an unobstructed view of San Francisco Bay, with Yerba Buena Island and the hills of Alameda County seeming very close at hand. I admired the view—which was lovely at that hour of a balmy April day—and we discussed the requirements of the new work in a most informal way. So informally, in fact, that when I left I was almost in doubt as to whether or not I had been accepted, but I was later to learn that this was Doctor Nash's way—details rarely interested him—he wanted to grasp the whole picture at once and apparently I had survived the interview.

One thing I do remember vividly. Still cutting brass rule, and talking about his new library in which he took an enormous pride, he said to me, "Well, I think we'll get along all right. You know, I am not so hard to get along with as I used to be. I have a terrible temper, but I am learning to control it. I used to throw people

out of windows, but I don't do that any more." Glancing at the distance from the sixth floor to the sidewalk, I thought my chances of a long life would be remote if he ever took the notion to throw me out, but fortunately after that time he never seemed to have the urge.

Strangely enough, although I had known of him for years, up to the day of my interview, I had never seen John Henry Nash. But I had formed a picture of him which was just about as inaccurate as the one J. Pierpont Morgan, Senior, harbored before his first meeting.

At the end of a visit with Nash in the home of the great financier and art collector in New York City, Mr. Morgan said: "Mr. Nash, I have a confession to make. I have heard of you and your work for many years and had pictured you as a thin, ascetic type of man with the seriousness of the scholar. But now that I see you in the flesh, I must admit you look much more like a prize-fighter!" As Nash had been a great athlete in his younger days, with many prizes to his credit for bicycling, sparring, wrestling, and so forth, Mr. Morgan's description pleased him immensely.



Dr. Nash in the library in Sansome Street, San Francisco. This was the first case as one entered the room; it was packed with rare treasures. The book in his hand is a volume of his edition of "The Divine Comedy." Photograph taken around 1930

THE NAME "NASH" had by 1926 earned for itself an outstanding place in the printing world—and the products of his press had been pouring forth to the astonishment and joy of book lovers. Astonishing, because the Nash plant was always a small one and the output was enormous for its size. This steady flow was maintained for years and was due entirely to the dynamic personality of the man himself. Possessed of a tremendous amount of energy which seemed never to wear itself out, and imbued with a fresh enthusiasm for each new venture, Nash went on year after year thrilling an audience which increased in proportion to his works.

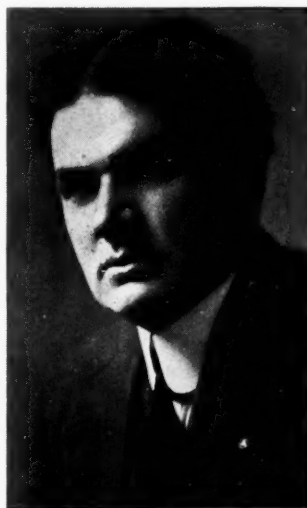
These characteristics of physical strength and unbounded enthusiasm may be traced directly to his parentage. Born on March 12, 1871, in the little town of Woodbridge, Province of Ontario, Canada, he had a mingling of English and Irish blood. His father, John Marvin Nash, was the son of Marvin Nash, a pioneer farmer in Ontario, whose ancestry was English. The Nash family had come to Colonial America, settling in Pennsylvania. Shortly after the Revolutionary War several members of the family migrated to Canada where they remained for several generations; in fact, John Nash's two sisters still live there.

His mother, born Catherine Cain, also a native of Canada, was of Irish parentage and a woman of nobility of character. From her he inherited his love of beauty and his impulsiveness. The combination of these two virile strains resulted in the two outstanding traits of Nash's character—English tenacity of purpose—not to say downright obstinacy at times—and the Irish impulsiveness and headlong rush into things that often caused regret.

John Marvin Nash was a mechanical engineer with a father's natural desire to see his son follow in his footsteps. But the future printer had no inclination in that direction, and what time he could spare from the strenuous sports of Canadian youths, which allowed full vent to his naturally robust energy, was spent in poring over books. An uncle living near had a fine library and there young Nash spent many happy hours. He attributes his love of typography to that early acquaintance with finely printed books and was determined to become a printer at the first opportunity.

Not waiting to graduate, he left high school at the age of sixteen and became an apprentice in the shop of James Murray, one of the leading printers in Toronto. There he remained until the conclusion of his apprenticeship. He then went as a journeyman to the shop of Brough & Caswell, also of Toronto, where he worked for two years.

Bruce Brough, his early employer, was likewise to forsake Canada and come to San Francisco, where he was engaged in the printing business for



John Henry Nash in 1910. He and Paul Elder at this period constituted The Tomoye Press at San Francisco

about forty years. In the California city the earlier association was renewed and strengthened in the Nash and Brough families. Bruce Brough, too, made fine contributions to the cause of fine printing in San Francisco, where many items are today treasured as mementos of his press.

Canada, as a printer's world, did not offer large advantages of great future possibilities, so the ambitious young Nash decided to try his luck in the States not so far away. In 1894, then twenty-three years old, he left his native land for the United States, going first to Denver where he spent a year. But San Francisco beckoned.

The printing history of San Francisco is entirely unique. From the very beginning it challenged the attention of the country. Scarcely out of swaddling clothes, and separated by bar-

riers of time, distance, and transportation facilities, its presses were nevertheless producing work that met the competition of the best elsewhere. The famous school of California writers—Harte, Mulford, Stoddard, Ina Coolbrith, and a score of others—was focusing literary attention on a virgin field. It was a natural combination of literature and printing—a union that was to endure from the beginning.

In 1895, bursting with enthusiasm and new ideas, he started the career in San Francisco that was to make him internationally famous and bring new printing laurels to the city.

This was the William Morris era and the renaissance of the old art in England was affecting the more ambitious young printers in America who were disheartened alike by the poor mechanics of the craft and the deplorable public taste. Scattered all over the country were groups longing to do what Morris and his associates were doing in England, but who lacked the community spirit that served Morris at the beginning of his ventures.

In 1901 San Francisco was entering on a new era—not entirely free of the Victorian influences, yet the heady blood of youth in its veins was ready, as always, for change and innovation.

In the world of printing, John Henry Nash and Paul Elder were ready to

contribute to that end. Elder had started a publishing business which needed someone with a personality that would shine forth in a printed page to proclaim an entirely new note in a jaded craft. He found that spark in John Nash and between them The Tomoye Press produced a series of books, broadsides, booklets, and leaflets that made new printing history and are still collected, if any can be found. Nash had complete charge of designing and production—Elder took charge of the business end. Incidentally, it might be added here that aside from the delight he finds in big figures—either in charging or paying—Nash has always been a poor business man. As mentioned earlier, *details* are uninteresting to him, only the sum total of anything commands his attention.

For five years a very successful partnership continued—and then came the earthquake and fire of 1906 which destroyed in a few minutes the physical achievements of half a century. With a city laid in ashes from its waterfront to the edges of its boundaries, north,

south, and west, there was no market for fine printing, and The Tomoye Press, still determined to carry on its traditions, removed its personnel to New York. The New York period lasted only three years, and with the stricken city emerging valiantly from its sub-stratum of ashes and dirt and trying hard to ignore its remaining memorials of gaunt ruins, the Tomoye Press returned to its first home.

But the New York sojourn had brought important influences into the life of John Henry Nash. These were two men whose names will always be written into the history of fine printing in this country—Theodore Low De Vinne and Henry Lewis Bullen.

During the years The Tomoye Press operated in New York the work of the young craftsman from San Francisco was watched carefully by De Vinne who, at that time, was head of one of the leading printing establishments in the United States. Recognizing the spark of genius that would inevitably lead to preëminence, De Vinne exacted from Nash the promise never to forsake the case—no matter how rich he might become—or how large a plant he might own—he impressed upon him the idea that if he ever stopped setting type, the work would cease to bear the stamp of Nash individuality and excellence.

As De Vinne influenced Nash in the mechanics of fine printing, so Henry Lewis Bullen influenced him toward a deeper interest in the history of the art and a desire to acquire some of the great books which best exemplified its expression. At that time Bullen was beginning to assemble the magnificent collection of books and *raria* which grew into the fine American Type Founders Library and Museum, which is now the possession of Columbia University. With these two strong incentives, Nash returned with Elder to San Francisco in 1909.

The success of the earlier partnership did not continue, and in 1911 Nash severed his connection with The Tomoye Press and Elder publications to become associated with Edward De Witt and Henry Huntley Taylor. The firm name was changed to Taylor, Nash, and Taylor, and although many fine pieces of printing were produced by them, the combination did not work out well because all three were individualists and not adapted to yielding to each other's viewpoints. The venture lasted four years.

The year 1915 saw Nash associated with the Blair-Murdock Company, which was doing some exceptional work for the Panama-Pacific Exposition in San Francisco. He was responsible for many of the beautiful books that commemorated that magnificent World's Fair, but the limitations of a partnership did not appeal to him and the desire of establishing his own plant became a fixed idea.

"JOHN HENRY NASH, ARTIST WITH TYPE"

● The idea of printing as a fine art may, to many, seem unique; yet that is exactly what Nash has made of it. He is an artist with type—as much of an artist with type as was Corot with brush and palette or Rodin with mallet and chisel. There are those, Walter Pater says, "who have a distinct faculty by which they convey to us a peculiar quality of pleasure which we cannot get elsewhere; and these too have their place in general culture." John Henry Nash has the faculty of conveying such a pleasure through the arrangement of printed letters. In him, the sense of proportion, of design, is developed to a remarkable degree.

But far more important than this, is his intense consciousness of a definite relationship between a literary theme and its typographic form.—*Sunset Magazine, December, 1929.*

It was an idea that had little besides enthusiasm and impulsiveness to recommend it, for all the cash he could boast of did not exceed six hundred dollars and he had no recognized credit. These considerations, however, did not stop him and in 1916 he opened the "little shop on Sansome Street" only a stone's throw from the spot where the first printing shop of San Francisco had been established.

Those early years were naturally trying times, but a happy circumstance at the beginning pointed the way to what was to become the cornerstone of the Nash business. In 1914, while associated with the Taylors, one of his jobs had been to design and print the first volume of a series of catalogs of the books in the Charles W. Clark Library then at San Mateo, California.

Charles W. was the elder son of Senator William Andrews Clark of Montana—a modern Croesus known as the "copper king." "Charley" Clark had a magnificent library which was especially rich in incunabula. The format and printing of the first catalog volume had pleased Clark immensely and, hearing that Nash had gone into business for himself, he called on him at the unpretentious plant. Clark soon sensed that the new venture was badly in need of capital and told Nash that he was ready to have the second volume printed. This, of course, was good news and Nash asked how soon he could have the copy. Clark replied that it would soon be in his hands, but in the meantime he would like to make an advance payment on account. He thereupon wrote out a check for thirty-five hundred dollars (the edition numbered only thirty-five copies) and left, saying he would send the copy to him shortly. "And," says Nash in recalling the incident, "I did not see or hear from Charley Clark for nearly a year, when the catalog was ready to be printed. It was his way of helping me—he knew I needed money immediately and did not want to offer it outright. It was the beginning of many generous acts by Charley and, later, his brother, Will Clark."

Even though the new shop was beginning with the handicap of small means, an examination of the books issued that first year reveals the publication of the first of a long series that were to become famous all over the land—those choice bits for the real book-lovers—made for "the Joy of the Doing for the Friends of John Henry Nash." This "first" was Cobden-Sanderson's "The Ideal Book or Book Beautiful." After receiving a copy of Nash's interpretation of what *the book beautiful* should be, Cobden-Sanderson acknowledged it in glowing terms. "What a perfectly beautiful book you have made of 'The Book Beautiful!' I am enchanted with it! Paper, type, arrangement, all combined under your clever hands to a whole which is at once a *thing of beauty* and a symbol of that great order touched with delight which I am never tired of finding to be the supreme characteristic of the universe itself!" It may have been due to this inspiring praise of his work, or the subject of the book itself, but during the years Nash never lost his interest in that work and printed three separate editions.

The last edition followed the visit of Cobden-Sanderson's widow, Anne, who came to San Francisco in 1926. Mr. and Mrs. Nash had been the guests of the Cobden-Sandersons at their home in Hammersmith in 1921. The following year the great printer and binder died and Nash resolved to publish a history of the famous Doves Press and the story of its types, written by the great scholar, Dr. Alfred W. Pollard, Curator of Rare and Fine Books in the British Museum. During her visit to San Francisco, Mrs. Cobden-Sanderson suggested that an additional article be included on the character of her husband to be contributed by Edward Johnston, the calligrapher who had worked many years with Cobden-Sanderson. This was done and the two items, in conjunction with the reprinting of "The Ideal Book," make this edition a very desirable one from the standpoint of collectors.

In connection with the American tour of 1926, Anne Cobden-Sanderson's visit to the William Andrews Clark, Junior, Library at Los Angeles brought her an interesting experience. Mr. Clark had a complete collection of Doves Press items. (They are all included in the catalog of the William Andrews Clark Library—*The Kelmscott and Doves Presses*—1921.) Mr. Clark entertained Mrs. Cobden-Sanderson at luncheon and afterwards took her to the niche dedicated to the work of The Doves Press. She was quite overcome and burst into tears, explaining that she had never before seen *all* of her late husband's work in one place. This is a good example of the thoroughness with which the wealthy American connoisseurs have built up complete collections.

It was in 1920 that a patron with a princely fortune and a scholar's knowledge of "bibliomaniac arts" (to quote Eugene Fields in "Dibdin's Ghost") entered the life of Nash. William Andrews Clark, Junior, like his brother, Charles W., had a fine library—especially rich in first editions of English classics. Will Clark's interest in his collection was no mere dilettante's dabbling—also like his brother, Charles, he was a man of fine mind who knew all the "points" that make a first edition either the most desirable copy to acquire, or entirely worthless.

The first book printed by Nash for Clark was the first of twenty catalogs of books in his magnificent library, which is now the possession of the Uni-

versity of California at Los Angeles. The printing of the series extended from 1920 to 1931. Mr. Clark died suddenly in 1934, at which time other catalogs were in preparation. These catalogs are extremely scarce and very greatly desired by collectors. They were prepared with infinite research by Mr. Clark himself, Robert Ernest Cowan, the bibliographer, who was for many years librarian of the Clark

"THE STRICT IDEAL"

● Nash's work has grown increasingly severe in his adherence to this strict ideal of craftsmanship. He first eliminated illustrations from his publications, not because illustrations have no place in a book, but because to have a place they must be consistent with the volume in every aspect, sustain the same line quality as the type, have the same strength or delicacy as the paper and the makeup and he as expressive of the subject, and it is exceedingly difficult to find an illustrator who can and will co-operate with the printer. The modern illustrator either considers, if he has attained personal fame, that the book exists to exploit his pictures, or he is a hack artist who takes for granted that his job is simply to convey the author's idea. The printer and the book as a work of art are left quite out of account.—*The International Studio*, October, 1923.

Library, and Miss Cora E. Sanders, who was his assistant. The earlier volumes were limited to fifty copies, and the editions never exceeded one hundred and fifty, so are definitely rare.

The following year—1922—saw the beginning of the magnificent reprints of English classics which Mr. Clark had Nash design and print for Clark's book-loving friends until the time of his death. These books made printing history in America. Perhaps not since the days when The Aldine Press flourished in Venice with a patron like Jean Grolier, or Bodoni, with his Duke of Parma providing the financial backing for the production of their finest work, has any printer had a patron like William Andrews Clark, Junior. As mentioned before, Clark's chief interest lay in collecting first editions of the great English classics.

The year 1922 marked the centenary of the death of Shelley and Mr. Clark made this the occasion for a magnificent reprint of Shelley's "Adonais." For those who have not seen any of these fine books a general description of the plan may be of interest. The same idea was followed in each production, although with an entirely different style, size, and format.

Nash reproduced in facsimile the copy of the first edition belonging to Mr. Clark. These first editions, in almost every instance, had, besides their intrinsic value, "association" interest. Clark had bought them at the sales of great libraries, or from dealers who had scoured the book centers of the world, and interesting autographs appear on many of the fly-leaves. Every detail was reproduced in facsimile, and accompanying the small book (with the exception of *Some Letters from Oscar Wilde to Alfred Douglas*, 1924) there was a reprint of the best of the later important editions.

It was in these reprints that Nash expressed himself as an individualist in the printing world. To obtain the entire series is usually the goal of ambitious collectors—an ambition difficult to realize because no edition ever exceeded two hundred and fifty copies and these were presented by Clark year after year to a selected group of personal friends, famous collectors, and some libraries.

No money or effort was spared to make these volumes worthy of the patron and the printer. The extraordinary amount of work that was expended sounds incredible in the telling. It required the better part of a year to produce each issue. All of the books have lovely frontispieces—but no other illustrations (excepting *All for Love*), most of them etchings of the authors. These etchings were the work of William Wilke, for many years associated with Nash. But before each etching was made Clark had carefully examined the best of the most famous portraits, never content to accept what was generally considered the best. When he had decided on the one he intended to use it was sent to Rome to a sculptor, Helen Hall Culver, who reproduced it in the form of a bronze plaque. A plaster cast of the bronze plaque was sent to Nash from which Wilke etched the portrait that finally appeared in the new reprint. All the Clark books were printed on handmade papers made by Van Gelder

Zonen of Amsterdam, Holland, and watermarked with the initials *WAC Jr* and *JHN*. When a book required a paper with a special surface, an entirely new stock was fabricated.

Clark usually wrote a scholarly Foreword evaluating the work and the author, besides contributing some important data unknown to most of his readers, who lacked the rich source material at his command. A bibliography with valuable notes, prepared by Cowan and Cora Sanders, added more interest to the work. With the wealth of fine copy contained in the Clark books it was natural that Nash should strive to make the volumes comparable in printing, style, and format. How well he succeeded, the books themselves testify.

The series, which began with Shelley's *Adonais*, included: Poe's *Tamerlane*; Gray's *Elegy*; Goldsmith's *Deserted Village*; Elizabeth Barrett Browning's *Sonnets from the Portuguese*; Pope's *Essay on Criticism*; *Some Letters from Oscar Wilde to Alfred Douglas*; Dryden's *All for Love*; Stevenson's *Letter in Defense of Father Damien*; and Gray's *Unfinished Ode*.

All are beautiful and important, but something additional must be said about two of them—Dryden's *All for Love* and *Some Letters from Oscar Wilde to Alfred Douglas*. The former has the distinction of being the most expensive of all the Clark books and, indeed, the highest price ever paid Nash for any work.

All for Love; or The World Well Lost is Dryden's version of the tragedy of Antony and Cleopatra. William Andrews Clark, Junior, owned what was said to be the finest collection in the

world—not excepting that in the British Museum—of the works of John Dryden. In the handsome salon of his beautiful library building are gorgeous murals by Allyn Cox, depicting the various scenes from Dryden's interpretations of the play. These murals were reproduced, first by direct color photography, then transferred to glass transparencies from which the final color plates were made and printed in the Nash edition. The printing of these plates required a paper with a special surface, and it is said to be the first time an antique-finish paper has been used successfully for color-plate printing. The results have been pronounced by experts to be the finest reproduction work ever accomplished.

The *Wilde Letters* made still another contribution to the processes of reproduction, but of another kind. The twenty-four letters written by Wilde while in exile, to Lord Alfred Douglas, were purchased by Clark at the sale of the John B. Stetson, Junior, Library in New York. Hitherto unpublished and likely never to be republished, this edition is avidly sought by Wilde collectors, who have willingly paid huge prices whenever a copy became available. The letters are transcribed in

type, but each is reproduced in facsimile—so exactly and so perfectly, it is difficult to believe that one is not looking at an original.

Whatever the condition of the book or discoloration of the pages in the Clark first editions, the Nash facsimile carried it exactly. This work of page discoloration was a slow, tedious process done one sheet at a time by Nash's capable assistant, Mae Hartmann.

The meticulous attention to every point may be sensed from a comment made by J. Pierpont Morgan, Senior. After receiving from Clark the copy of Gray's *Elegy* with the facsimile of the first edition, he warned Nash that it was a dangerous bit of work. With a reproduction so perfect, it could easily be passed off as an original by an unscrupulous owner.

When it is known that these books produced for Clark for presentation to his friends cost sums ranging from seventy-five hundred dollars to thirty-seven thousand dollars (the price of *All for Love*), it is no idle boast to say that in William Andrews Clark, Junior, Nash had a patron no less princely than Bodoni's Duke of Parma.

After the completion of his series of seven catalogs, Charles W. Clark did not follow his brother Will's practice of having books printed for presentation to friends. But between them, the Clark brothers set Nash on the royal highway of printing he was to travel for more than twoscore years. They endowed him with more than money. Their tastes were classical and catholic and from the association Nash reaped rewards far exceeding the financial. Their influence on his career can never be overestimated.



PROBLEM OF RATIOS

To the Editor: Since reading Edward T. Miller's article, "The Acid Test of Gross Profit," in the October issue of *The Inland Printer*, we have seen a statement recently issued by the Canadian Lithographers Association and published in *The Canadian Printer and Publisher*. We are rather puzzled by the marked difference in some of the ratios contained in these two articles. We also would raise the question of why the statement of the Canadian association does not include the item covering "materials used" as a part of the cost of production.—A. C. H., Winnipeg, Canada.

Answered by EDWARD T. MILLER

THE ACCOMPANYING inquiry from A. C. H., Winnipeg, Canada, raises an interesting point in the discussion of ratios—the importance of selecting the common "base" of the "100 per cent" on which ratios are computed, before attempting comparisons. Of course, everybody knows that the word "ratios" is just a short way of saying "percentages." The percentage of one item of expense, for instance, to one certain base might be indicated by one ratio, whereas the percentage of the same item of expense to another base would be indicated by an entirely different ratio.

To illustrate, suppose the week's sales amounted to \$800 and that the total cost of the product sold was \$775 and the factory cost \$750. The wages were \$265. By the simplest calculations in percentage, we may find that the wages of \$265 are 33 per cent of the sales, the first base mentioned above. The same amount of wages is 34 per cent of the second "base" of \$775, and over 35 per cent of the smallest "base" that of factory cost. The larger the "base" the smaller the percentage or ratio of the item being calculated; as the "base" decreases in size, the ratio or percentage of the item to the "base" increases.

Now the reason our correspondent was "a bit at sea" because of the very marked difference in some of the ratios contained in the statement issued by the lithographers and the ratios published in the "Acid Test" article in the October issue of *THE INLAND PRINTER*, is because he inadvertently attempted to compare the ratios in the latter, which were based on *net sales*, with

the ratios he published, based on "all-inclusive cost, exclusive of materials." This put him on the wrong track.

Had our correspondent had access to Table XII—Ratio of Expenses to Total Cost of Sold Product Exclusive of Materials (page 46, U. T. A. Ratios for 1937) he would have had a table more nearly corresponding to his own table and one "based" on the same premise for "100 per cent." If reference is now made to Table I accompanying this article, in which we have placed side by side the ratios from the U. T. A. table just mentioned and the ratios published by the lithographers' associated group, all ratios being opposite their respective accounts, it will be seen that there is not such a very great difference between the ratios of the 112 Canadian plants and the composite ratios for the 375 U. T. A. plants. Where such differences appear marked, it is often due to the manner in which the accounts are "broken down." In fact, when some of the conditions surrounding the business in the two countries are taken into consideration, the comparisons show striking nearness, and often the ratios are practically identical.

For example, the U. T. A. divides rent, insurance, taxes, and depreciation, allocating part to factory, part to office, and part to sales department. The Canadian table does not indicate any such allocation. If we combine these U. T. A. items into one, we have a ratio of 10.05 as compared with the Canadian item of 13.80. The U. T. A. indicates a ratio of .67 for stock storage and handling. This expense probably is hidden somewhere in the fac-

tory current expenses in the Canadian column. As items are transferred from one allocation to another to make adjustments, it will be seen that the tendency is to bring close together the ratios of various items, as well as the totals for the departments.

Item by item, some of these comparisons are interesting. The ratio of rent (and heat) in Canada is 5.03 to the U. T. A. 3.17 plus. When the longer winters of the Dominion are considered, it may be that the ratio for that item is not far out of line. The item of depreciation is over 50 per cent higher than that shown for the States, even after bringing back the allocations to administrative and selling expense. But it is not far different from the depreciation ratio of the U. T. A. class-B plants. It is understood the Dominion Government is a bit more liberal in allowing depreciation charges than is our own Federal Government, hence the Canadian printers may charge a higher rate of depreciation and thus replace their plant investment just that much sooner.

In the next group of expenses, that of factory current expenses, the various items appear to be closer. The ratio of 52.50 for Canadian wages is considerably higher and may contain some items which appear elsewhere in the U. T. A. table. General factory and departments direct-expenses are considerably lower in Canada than in the States. Light and power ratios are almost identical, and spoilage is not far apart. While U. T. A. indicates social security taxes in factory, office, and sales department, our Canadian brothers are not bothered with anything quite like it. The Canadian total for the factory current-expense group is 61.48 as against 59.34 for the U. T. A. However, the U. T. A. plants of the classes G and H alone run as high as 60.05 and 69.07 respectively.

In the group of administrative expenses, general expense is identical in both; office expense slightly less in Canada with no packing-shipping-delivery shown. Canadian executive salaries are less, but clerical salaries are nearly identical. Canadians are evidently the better collectors, for they charge off only 50 per cent as much for bad debts as we do. The total for the group in the Canadian column is therefore less. In selling expenses, the Canadians also make a good showing, with less for salaries and commissions and advertising and practically the same amount for general and traveling expenses.

The chief use of ratios of expenses to "cost exclusive of materials" is as a "break-down" of operating costs only. If a plant is running regularly and consistently on an even flow of work, these

materials used may have a limited amount of processing; in the next period, materials of the same cost value may undergo twice or three times as much processing. In the first instance,

agement's control of operations. But each set of ratios has its own particular function, and management should not attempt to compare its own ratios based on, say, "costs exclusive of materials" with outside figures based on "costs inclusive of materials."

TABLE I—Ratios of Expenses to Total Cost of Sold Product, Exclusive of Materials. (After Table XII, United Typothetae of America "Ratios" for 1937.)

Number of reports	Ratios	
	U. T. A. 375	Canada 112
Stock storage and handling expense.....	.67	-----
Rent	3.17	5.03
Insurance66	.86
Taxes, property.....	.76	1.08
Depreciation on Equipment.....	4.45	6.83
Total Factory Fixed Expenses.....	9.04	13.80
Wages	47.32	52.50
General Factory Expense.....	4.68)	-----
Departments Direct Expenses.....	4.14)	7.17
Factory Social Security Taxes.....	1.38	-----
Light38	.39
Power	1.07	1.00
Spoilage37	.42
Total Factory Current Expenses.....	59.34	61.48
Work in Process (Increase-Decrease).....	1.34	-----
Factory Cost of Goods Sold, Exclusive of Materials.....	67.71	75.28
General Expense	1.92	1.92
Office Expense	1.34	1.26
Packing-Shipping-Deliveries	2.27	-----
Salaries (Executive).....	7.17	5.95
Salaries (Clerical).....	4.60	4.49
Bad Debts.....	1.19	.61
Social Security Taxes.....	.38	-----
Fixed Expenses (Rent, Ins., Taxes, Depreciation).....	.77	-----
Total Administrative Expenses.....	19.64	14.23
Salaries and Commissions.....	9.23	7.52
General and Traveling Expense.....	2.04	2.08
Advertising	1.04	.89
Social Security Taxes.....	.10	-----
Fixed Expenses (Rent, Ins., Taxes, Depreciation).....	.24	-----
Total Selling Expenses.....	12.65	10.49
Total Cost of Sold Product, Exclusive of Materials.....	100.00	100.00

Comparison of ratios of 112 Canadian plants and 375 U. T. A. plants, showing striking nearness

ratios are not apt to vary much and are chiefly valuable in showing instantly when and if any particular cost or group of costs is out of line.

Ratios to "cost including materials" are apt to vary from period to period due to the influence of the cost of materials processed. In one period, the

the cost of the materials to the cost of processing is relatively high; in the second instance relatively low. Such variations are bound to be reflected in the ratios.

No matter what "base" is selected for the calculations of ratios, the resulting table will have its use in man-

★ ★ *Craftsmen Aid Medicine*

Now it is medicine's turn to acknowledge a notable contribution from modern printing craftsmen! It all came about when the Smith, Kline, and French Laboratories in Philadelphia produced an accurate and convenient method for determining the amount of hemoglobin in the blood—an index used by doctors to determine anemia in humans. By comparing the blood of patients with the samples on a scale invented by a Finnish physician, Tallqvist, medical men can determine symptoms of anemia.

But it's not an easy thing to match printing ink and human blood. Color alterations, no matter how slight, make accurate diagnosis impossible. The Beck Engraving Company, New York City, undertook the job of printing the scale, and the International Printing Ink's research laboratories accepted the challenging problem of matching the blood samples in printing ink with tolerances so narrow that even the human eye could not detect the variance.

Because blood oxidizes and turns brown a few minutes after it falls on an absorbent surface, matching operations were confined to narrow time limits. To insure the accuracy of the matches, ice-packed blood samples went out by air from laboratories in Boston and Philadelphia to I. P. I. in New York. The final matching was done with the aid of the recording Spectrophotometer, which measures and matches colors by means of a complex photo-cell system.

While the job was on the press, proofs were pulled every four hours by the Beck company and approved by Smith, Kline, and French research men. When a misfeed occurred, at least twelve sheets were discarded—which increased the overrun by nearly 5,000 impressions in the 150,000 run.

Copies of the finished scale were found by university laboratories to be more accurate than the most optimistic technicians had predicted. And Fadeometer tests showed that the colors met strict requirements of permanence.

The Pressroom

By Eugene St. John

• Stamped envelope must be enclosed with your letter when a reply by mail is desired

Test Blocks

Would you be kind enough to refer us to some reading matter, either in *THE INLAND PRINTER* or in other publications, concerning the use of test blocks for cylinder presses?

The manufacturers tell the story very well, and we are sending you their names and addresses and suggest that you write them for the description. Long ago, it was customary to compensate for low or weak spots (under impression stress) in cylinder and bed by marking out a corrective overlay and burying it deep in the packing, thereby saving the repetition of this correction to a considerable extent on succeeding jobs. The test blocks make possible better correction.

First, however, the press should be gone over to learn whether cylinder journals and boxes, bearers, bed supports, or other parts need correction.

Roller Casting

I would like to have the names and addresses of some manufacturers of molds for printing-press rollers, and also a list of books on the subject of molding and remolding rollers.

There is nothing reliable in print on the composition of printers' rollers that would warrant making your own, although many old books on printing cover the subject in a general way. Molds may be obtained from dealers in printers' equipment and supplies, but be sure you get the right size.

Those few printers who still cast their own platen-press rollers buy the composition from the rollermaker. It is cut up into small pieces and melted in a double boiler. Meanwhile the metal stock or core is painted with red lead and wound with twine so that the composition can get a better hold on the stock. The inside of the mold is carefully cleaned and oiled, and stars inserted which hold the stock in the center of the mold. When the composi-

tion has melted, it is poured into the mold and generally allowed to stand over night. Next day the roller may be pushed out of the mold with a piece of broomstick and pressure on the end of the stock. After seasoning a few days the roller is ready for use.

There are trade secrets which the rollermaker naturally does not divulge which enable him to make a better roller than the printer can, and our advice would be to buy rollers from a reliable maker rather than to try to make your own.

Sandpaper Tint Plate

We recently tried to add a color background to a halftone so that a second color could be had without additional plates; we employed sandpaper mounted on the type-high block with index-bristol underlay. This printed area from the sandpaper did not print uniformly throughout; there were some cloudy portions which did not look right.

First, you will need a clean, fresh piece of sandpaper which has not been scuffed. This is glued snugly on the bottom of a discarded wood block which must be smooth and level on both top and bottom. No lumps or anything else should be allowed to prevent the sandpaper hugging the wood. An underlay beneath the opposite side of the block is used to bring sandpaper barely to, or trifle under, type height.

After printing the halftone in halftone ink, pull an impression on the tympan and overlay just the area wanted in color with heavy paper or thin card, feeling your way along until the squeeze is just sufficient to print the bits of glass on the sandpaper. The rollers should be resilient and set light.

After makeready, in the form of a few patches of thinnest tissue as needed, the press is washed up, and transparent halftone colored ink is used to print the sandpaper tint plate, but not before the black halftone-print ink is well set, not quite bone dry.

Applying Paste on Press

Can you tell me how to spot-paste a numbered bingo card having die-cut tabs to conceal each number on soft bristol card? Could this be done on a printing press in a manner similar to gloss-varnish application? There are twenty-five numerals on each card, and I want to run the cards in large sheets. There would be two sheets pasted, one to conceal number of duplicate. Backing sheet is plain; numbers are under the tabs. What kind of form and paste would you suggest?

A form of either linoleum or metal may be used. A set of old, hard rollers, ready for the discard, can be put to work. The adhesives commonly used for gumming on the press are gum Arabic, or dextrin in an aqueous solution, to which glycerin is added to check too rapid drying of gum while running on the press. If you want to use paste, it is likely you can obtain a suitable preparation on the order of Sphinx paste, or a similar one of cassava origin, which is made to dry slowly while running on the press. Consult the makers of Sphinx paste.

Speeding Up Proofing

I appreciate your letter, the most interesting discussion of my problem received in a long time. Sometimes it is not possible to allow yellow or the other colors to dry from four to six hours on account of the limited time in which we must turn out some of our color work. So I am wondering if it would be practicable to build a box, electrically heated, in which the temperature could be run up to about 90 to 95 degrees, so that the ink would have a tendency to dry quicker than it would normally.

The purpose of the engraver's proof is to bring the picture out in its true value in the proof, and in four-color proofs register is quite as important as the manner in which the inks lay, take, and dry. So if you are going to pull proofs at 70 and dry the ink at 95 degrees you will shrink the paper and run into register trouble. Rather than do this, the substitution of special quick-drying inks is recommended,

especially since the drying of the regular inks cannot be hastened considerably by heat.

Matter of Composition

I have been a constant reader of *THE INLAND PRINTER* for fifteen or twenty years, and when questions come up relative to the better way of doing things typographical I have generally found the answers in *THE INLAND PRINTER*. A question has arisen, however, the answer to which I have not been able to find therein.

There is some contention as to which is the better way to set up the form indicated on the enclosed proof. "A" holds that the proper way is to set the type in the box headings with the down rules, as this gives a better register (they will stay put). He also claims that this is recognized as the proper method of constructing rule forms, when run as two forms, by craftsmen in general in the United States. "B" holds that the better way is to put all the type in a form with the cross rules. Will you kindly let us have your opinion regarding this?

Both methods are in use. We favor placing all type and all cross rules in one form, and all vertical rules together in the other, provided width of columns is first accurately calculated, after allowing for vertical rules, and also provided that no wood is used in the form, that type-shoulder-high slugs flank all vertical rules, and that both forms are surrounded by metal furniture. By this method, composition is easier with no danger of the columns being wider at the top than at the bottom, as is frequently the case when the box-headings are set with the down rules.

Coloring a Print

Am interested in finding out all details possible about the tint method, using sandpaper glued to type-high base and running same on platen press. Am enclosing sample of a halftone print which was colored with a hand-spray process. Could I duplicate this result with the sandpaper process? Also, what weight or number sandpaper would you suggest using? As only one tint plate need be used, would a zinc line engraving of suitable screen effect be satisfactory?

You will find the details of sandpaper process at the top of the third column, page 36, of *THE INLAND PRINTER* for July. Sandpaper of medium grade, say numbers 5 and 6, is often used. It corresponds to the Ben Day effect while the hand spray gives an effect like printing from a solid metal tint plate, rubber plate, or linoleum. You have choice of all these methods as well as a zinc line plate yielding a print like sandpaper. By tinting the colored halftone process inks more or less, many different effects are possible.

Criticism Requested

Will you please give us your opinion of the enclosed printed sheet?

Assuming that you have reference only to the presswork, we reply as follows: the green ink used was too soft for the ledger paper; in using the superfluous quantity needed to secure coverage, offset on the reverse of the sheet resulted. A stiffer job or bond green should have been used.

The register is not perfect, either depthwise or crosswise between the green and red impressions. The register is very noticeably off crosswise. The red centers as it should and the green is out a lead—this being the principal blemish on the job and enough to cause its rejection as not up to accepted standards. The loss of register from top to bottom, and the slightly greasy appearance of the soft green ink on heavy type, as well as the

offset from this ink, might be passed by many, but the loss of register sideways is too glaring to pass unnoticed.

Causes of Offset

We have experienced a great deal of difficulty with offset in running this job. In fact we had to use a waxer in order to get satisfactory work. We feel that this should be unnecessary, and wonder if you can suggest any steps by which we can overcome this bothersome difficulty.

The temperature should be seventy to seventy-five degrees. A halftone ink, not a job ink reduced, is required for this coated paper. The jogger should not be used but the sheet allowed to rest undisturbed on the pile, and when the pile is moved the sheets must not be rubbed against each other. If run on a platen press, use a platen press halftone ink. More pressure on the halftone, properly distributed, would enable you to print with less ink.



"In the Days that Wuz"—The Black Sheep

Cartoon by John T. Nolf, Printer-Artist

Questions pertaining to proofreaders' problems are solicited for consideration here.

Replies cannot be undertaken by

mail, but queries will be answered in this department as soon as space permits.

Opinions and comments are invited

By Edward N. Teall

The Proofroom

Part-of-Speech Flurry

We have had a terrible battle in our proofroom. Over what? Over nothing! The question that has broken the peace of our shop is, Can "sophisticated" be called an adjective, or only a past participle? I think it is an adjective. What, please, kind sir, do you think? —Georgia.

What do I think? Exactly what you think! Certainly "sophisticated" is, normally and naturally, in its origin, a verb form, a participle. But you just simply can't put tickets on words, and say that this one is always and only a noun, that one a verb, and another an adjective. The truth is, one of the great and glorious points about our language is that our words can be whatever (within limits of reason) we wish to make them.

This is iron. "Iron" is what "part of speech"? Why, of course, it's a noun, the name of a substance. But: This is an iron kettle. Now what's "iron"? Why, it's an adjective, it describes the kettle by naming the substance of which it is made. Description is now the word's function—and description is the function of adjectives.

Again, but: The laundress ironed my shirt. Now we have "to iron," inescapably a verb.

Well—what are you going to do about that? Are you going to consider "parts of speech" as sacred, unchangeable things? No!—a thousand times No! We shouldn't discard the part-of-speech idea; we should simply treat it with common sense and realism. The part-of-speech idea is okay—but the fact is, a word can be one part of speech now, and become another part of speech another time.

"Unsophisticated" is commonly used to describe a person. This person is simple-minded, honest, sincere, not deeply experienced, not so very worldly. Okay—he is not a sophisticated person. His brother, however, is a sophisticated person. We have described both fellows, the one by saying he is,

and the other by saying he is not, sophisticated. Well, then—

In these uses, the word "sophisticated" is just as much an adjective as "good" or "bad," "strong" or "weak," "learned" or "ignorant"; just as true an adjective as are "white," "black," "big," "little," "long" or "short"—and so on.

Certainly "sophisticated" as commonly used is a straight, honest-to-goodness adjective. Don't let them argue you off your feet! Stick to your idea, for it's a good one, sound and correct. Still, you don't need to lose your job fighting for something the crowd just can't or won't see! Be wise, as well as brave.

Alinement

Suppose I have a table to set, in which the entry, on the left, makes more than one line; how do I place the figures, on the right? What I mean is, the entry is two or more lines. Then, do I put the figures at the top or bottom, and how about leaders? Hope this is clear to you.—South Dakota.

I had to study this out, and if I get you right, it's this sort of thing:

Suppose your entry, over here,	102	—
takes two or three lines; how	49	127
do you place the figures?	169	86

The alternative:

Suppose your entry, over here,		
takes two or three lines; how		
do you place the figures?	102	—
	49	127
	169	86

The first way given is very much the better way; it conserves space, while showing exactly what is meant. The second way is wasteful, and not half so clear as the other. This is one instance where convenience and logic are nicely in step. Don't you think so?

Fractional Times

Which is better: 8.45 a. m. or 8:45 a. m.? —Delaware.

The period is much better than the colon, to my way of thinking.

Query Intelligently

I have always been shy of querying. When I have had to, do it, I have just written "okay?" in the margin. But I am in a new place now, and they tell me that just won't do. I don't want to argue with the rest of the folks, so please tell me why they don't like it.—New Hampshire.

"They" weren't very reasonable if they didn't tell you the why of it. The objection to your query style, no doubt, is that it is too indefinite. Possibly you don't want to seem to be telling the author his business, or perhaps you don't feel quite sure of yourself, just vaguely doubtful. Just to ask the author "Is this okay?" isn't quite enough; you should state or indicate exactly what you have in mind in offering the query. If it's spelling, say so; if a number fails to agree with that given for the same things elsewhere in the book, state the fact, and locate the place with which you are making comparison. Make your queries both intelligent and intelligible, if you want them to be truly useful. Then you can't be accused of talking out of turn.

Problem in Division

If you divide "pluto-crat," why not "pluto-crazy"? It's practically the same word, isn't it?—Texas.

The American way is to divide according to pronunciation, and we don't say "pluto-crazy," we say "plutocracy." Divide between "c" and "r."

Commas Don't Cost Anything

To settle an argument, please give a ruling on the punctuation of a personal item used considerably in school notes in my newspaper. Should it be "Tom Jones '36 is home from Chicago" or "Tom Jones, '36, is home from Chicago"? In the run of the paper I would say "Tom Jones, of the class of 1936," or "Tom Jones, who graduated from Blank High School in 1936."—Wyoming.

My own preference is for the commas: "Tom Jones, '36, is home." But this is a matter of personal liking for

one way or the other, rather than one of rule or general practice. Usage breaks, I should say, just about fifty-fifty between the two styles. The nearest you can come to stating a general rule of practice is to say: Follow the principle used in your general style, that is, according to whether you use commas freely or sparingly.

As to the matter of using the numerals, that is almost universal in schools and colleges. You are quite correct in making the distinction indicated, between the school notes and the run of the paper.

Index Style

I am making an index, to be arranged in two columns on the page. The printer wants to use a vertical line, or rule, as he calls it, between the two columns. I prefer the page without that line, or rule. Which, please, is the better way?—*Ohio*.

Many good printers like the rule, and many don't. To me it seems good, though it does look a bit old-fashioned. If you decide not to use the rule, be careful to get the right space between the two columns; if you allow too much the page is split wide open, and if you don't allow enough the print is crowded and hard to read.

"A" and "An"

"N" is a consonant. You say "a nose," not "an nose." So what about "en-quad"? I say it should be "a en-quad," because it is the same as if it began with "n." Don't you think that is good sense?—*Pennsylvania*.

Are you spoofing me? Of course it isn't good sense! It's very poor reasoning. (I'm telling you, for your own good.) Use of "a" or of "an" is governed by the starting *sound* of the next word, as in "an hour," "a horse." In one the "h" is silent, in the other it is sounded. We say "a unanimous vote," because the "u" is not like that in "undertake" but starts with a consonant sound, that of the "y" in "you." Even if you wrote "n-quad" you would use "an" with it: "an n-quad," because in pronouncing it the sound is that which you represent by "en," beginning with the actual vowel. "An en-quad" is right; "a en-quad" or "a n-quad" is wrong. That's fact, not opinion.

No Hard Feelin's!

I was somewhat surprised at your endorsement of "absolutely" as a pronunciation of "absolutely." Would you also approve of "dooty"? It seems to me that slovenly speech makes for slovenly spelling, in many cases. Of course, the "u" sound can be exaggerated; but I rather think that those who consistently use it are not self-conscious

7 Maids with 7 Mops

Men first went statistical when they laid down pebbles, or sticks, or clam shells in a row. The Walrus and the Carpenter fairly reveled in it. When people have nothing better to do they indulge in the same pastime today.

That man, on the other hand, who was or is doing things answers quite properly, "and so what?"

The Wm. F. Fell Company doubts your interest in the fact that we have so many presses of such and such size, that we have sufficient individual type characters that, laid end to end, they'll reach the moon. Who wants to go to the moon?

It's far more important that we have sufficient equipment, brains, and experience that, laid side by side, they can help you reach your particular goal.

A portion of unusual copy from an intriguing little booklet issued by the Wm. F. Fell Company, Philadelphia. The cover, in four colors, shows the Carpenter and the Walrus talking it over; the seven busy maids form a border. It's a fresh, imaginative approach of the kind all too seldom used by printers

while doing it, except when faced with the superior individual who prefers to be common or very common. How about the pronunciation of "do," "dew" and "due"? Would you pronounce all these alike? How about "loot" and "lute," "look" and "Luke"; also "future," "purity," "music," "mutual." Also, would you say "impoonty" and "oonity"? Also a noose is not "news."

No hard feelings, of course!—*New York*.

Hard feelings? No, sir! But let's be reasonable. The writer of this letter kills his own case by carrying it too far. No one says "oonity" for "unity." I have, however, known men, and mighty fine men too, who would say "impoonty." They were uneducated men, and their pronunciations don't come in for consideration in a serious study of correct pronunciation.

My way of saying "absolute" comes in between a flat double-"o" and the

sound of "you." When you get right down to bedrock, you find that the "y" sound in these syllables actually distorts the word, because it throws the "l" out of place. "Abso-loot" observes correct syllabic division; "absol-yute" does not. But that's getting it down pretty fine, I admit.

I certainly do put mighty little "y" sound into "lute" and "Luke." I really can't say "Lyuke" or "flyute" without a bit of effort.

In simple honesty, I think the majority of us come just a shade nearer to "dooty" than to "dyuty." That stuff about "moosic" and "poority" is just nonsense to my way of thinking.

"Noose" has the soft "s," and can't be compared with "nooze" for "news." To me, it would be painful to have to say "nyewspaper."

But this is one of those things on which you can't reasonably be a hundred percent on either side, at least in print, because there's just a little shading in between "oo" and "ew" that most of us get rather than either of the extremes.

A Puzzling Plural

What is the plural of "bus"?—*Maine*.

When I write it, it's "busses." The latest Merriam Webster gives "busses" first, but permits "buses." Winston gives you choice of two "s"es or one. As an accented syllable, it seems to me to "have a right" to carry two "s"es. Yes, I know "gases" is universally used, but even at that I'll stand pat on "busses," and admit I'd rather be allowed to write "gasses" than compelled to write "gases." Even if you accept "omnibuses" you can fairly take a stand for "busses" because of the accent. As for me, I choose personally to like "omnibusses," too, because the secondary accent on the last syllable of the singular nominative is quite strong. But if a ruling is to be given, let it be this: Good usage divides quite evenly between "busses" and "buses," and the nearest the dictionaries come to showing a preference is placing the two-"s" form first in a pair of equals. The newspapers all make it "buses." It saves a letter.

Fussy? Not a Bit of It!

I am called fussy because I insist on having a thin space between a single quote and a double quote. Do you think that is fussy? I await your reply.—*Alabama*.

Not a bit of it! Without the thin space the characters pile up in unsightly fashion.

Problem of Word Division

Is the division "accepta-ble" acceptable?
—Kentucky.

Not if it can possibly be avoided. It is very much better to keep prefixes and suffixes intact at the turn of the line. Division between the "a" and the "b" might pass in newspaper work, where the measure is narrow and time always presses; but anywhere else it would not be allowed.

Start With Double Quotes

We will appreciate an opinion as to the use of single quotation marks by an author for whom we recently printed a book. It has been our opinion that single quotations were permissible only within double quotation marks. He writes:

There is present danger in a kind of 'perfection complex.' . . . the 'blatant materialism' of the West. . . awakened an 'awed expectancy' in the initiates.

In ancient Athens a 'Truce of God' was . . .

Many regular double quotations appear on the same pages as the single quotations. Is this good style, or even correct style?—Ohio.

It is hard to criticize the style without seeing a few pages of the copy. Examination of the copy might show some things not mentioned in the letter. From what is here given, I think it likely that the author employs single quotes on words and expressions to which he wishes to draw special atten-

tion. From what is said about double quotes appearing on the same pages of the copy, I imagine the author used them for real, direct quotations. If so, he has a style system and was not just playing "deuces wild."

British usage starts off with single quotes and switches over to double quotes. The American way is to start with doubles, then use singles for an inside quote. The distinction between direct quotes and what we might call artificial quotes, used only for emphasis, is not a good one. The better way is to save the single quotes for use inside a pair of double quotes.

Collating, Plus and Minus

You ask proofreaders to recount actual experience with collating. Some years ago I worked in a small job shop which could not afford the services of a copyholder, and which included among its jobs the printing of a few novels.

Collating on one of these books, I had only five typographical errors, a record which is not often bettered with a reader-copyholder combination. I had the advantage of reading straight through the book, instead of getting it in scattered "takes." Also, there was no rush. I had time to work carefully.

Present proofroom procedure requires that work be put through as quickly as possible, to meet a publication date. And jobs are broken into batches and distributed to several readers.

Collating does, however, risk eye-strain, for the shifting focus weakens the eye muscles in time. Yet personally I should rather read this way than with a copyholder who either doesn't know or doesn't care about her work. And I think the work would be done more accurately, though not quite so fast. I have found it to be so.—New Jersey.

Interesting, because real, and first-hand. Collating is regarded by most proofroom foremen not only with suspicion, but with positive dislike. This aversion is justified in most instances, and the unfavorable verdict has a firm base in common proofroom experience. Still, there truly are some who can read that way even more reliably than with the "average" copyholder, and with fair speed, too. No doubt the rather general distrust of this method is based on belief that in jumping from copy to proof and back the reader is in greater danger of skipping a word or line than when he has his gaze fixed upon the proof alone.

My entire commitment on this subject is that I personally believe there are some, comparatively very few, who really can safely read that way, handling both copy and proof, and that it is too bad to sacrifice this ability of the exceptional reader for the sake of the average. Understand, I don't say

E

**We'll
Advertise
NEXT
Year**

Every year certain printers tell themselves that next year they will begin to get out some self-promotional material in earnest. Next year rolls around, and nothing is done by the printer to further his business. He doesn't send out any advertising because he thinks it's too hard to get ideas for a direct-mail campaign. Where can he get an idea? See folder, next page!

Where Can I Get an Idea?

This needn't be a problem to any printer who is anxious to turn out promotional pieces for himself. Each month in *The Inland Printer* an original mailing-piece idea is presented. No charge for copy or layout; electros at cost, if desired. See folder, next page!

this ability is a superior gift; merely that it does exist and should not be wasted. Such a reader has a special reading sense, partly inborn, no doubt, and partly cultivated by out-of-the-ordinary habits of reading. I think that kind of a reader is less likely to incur mental inertia than the one who listens to the steady drone of the copyholder. But these are just my own ideas, and they have no common acceptance whatever.

Copyholder's Importance

As to collating: Several methods have been devised regarding copyholder-proofreader combinations, and the one most in favor is that of the copyholder reading to the proofreader. This has its disadvantages in that the work can only proceed as rapidly as the copyholder is able to read the copy, and frequently the copyholder is unfamiliar with many words, thus retarding the reading. One drawback of the copyholder-and-proofreader team is that many copyholders are unacquainted with the mechanical details, and do not possess enough knowledge of grammar and literature and the sciences in general to properly fit them for the work.—Montana.

This view of the situation and the problem seems to point to the conclusion that the best arrangement is a two-member team, both members being proofreaders and taking turns at holding copy and marking proof.

IN TUNE WITH Progress



Printers! Make use of this folder. Simply write for permission. Electro of illustration, if desired, \$3.10 postpaid.—THE INLAND PRINTER

KEEP IN STEP WITH *Today*

/// /// /// Leave the Past Behind!

It's so easy to be old-fashioned, out of step!

If you want the speed, action, and fresh

slant of Today in your Printing,

call MINTON, 2020 Wells St., Buffalo, N. Y.

Phone DIVersey 3419

GO FORWARD WITH *Printing*



Swing in with the new year! Strike out with a new zest! There are new customers to be made . . . there is new business to be gained! Make sure that your printed advertising goes after business in a fresh, progressive way. Minton the Printer can put color and printed punch into your direct mail. Minton can dramatize a sales message!

(PAGE 2)

LEAVE THE SLOW ONES *Behind*



Some people go on in the same old way . . . letting things slide, being lazy. Some of your competitors, even, are like that! And you can get the jump on them . . . by pushing ahead with a vigorous, consistent plan. When it's time for a printer, call Minton! We make type really talk. We have newest equipment; we're economical and speedy.

(PAGE 3)



Not Hazards but New Markets

MANY PRINTERS fail to note the changes continually taking place outside the industry, and consequently fail to note how, in many instances, these changes have affected the industry itself. Those of us who remember the "vitagraph"—an early, if not the earliest, form of moving picture—will remember that we thought of it as a clever invention of animated stereopticon pictures. It was not until the vitagraph had been refined into the "cinema" and finally became popularized as the "movie" that printers began to talk about the innovation as a threat to printing. Many were sure it was destined to replace books and pamphlets as educational necessities, supplant printed advertising, in fact, tell in *pictures* what the printing press had been telling in printed words.

But it didn't! The printers' fears of such a calamity were groundless. Instead, the movie became indirectly one of the greatest revolutionary forces in the printing industry—it made the general public *picture-minded*. Before the movie appeared, newspapers were still printing portraits in line drawings; what few views or illustrations they printed were of the same kind; advertisements were embellished with "stock cuts," and "comics" consisted of two "line-cuts"—"before" and "after." Broad-sides were almost unheard of; mail advertising campaigns were not invented; and illustrated printed circulars were so expensive as to be almost prohibitive.

The movies, however, so rapidly made the public picture-minded, that soon the "before and afters" expanded into comic strips, portraits began to appear in halftones, news events were photoengraved for newspaper reproduction, catalogs dropped wood-cuts for photographic illustrations, and broadsides came in with pictures and colors to heighten the force of their stories. "The rapid growth of this demand for illustrations during the last half-century," says one writer, "compelled almost violent changes in practically everything with which the printer had to work; his presses, his paper, his inks, his rollers, his electrotypes, all had to 'sit up and take notice' of everything required, in order to produce such work as the public began to demand."

More recently, even within the ken of the youngest in our industry, the prediction was freely made that radio would eventually kill printing—that word-of-mouth, even on the

radio, would make unnecessary printed matter that formerly had been used to convey messages, teach pupils, tell stories, and otherwise entertain readers.

But it hasn't! E. P. H. James, promotion manager of NBC, New York City, says radio is the printing industry's best salesman. "Broadcast advertising is only about fifteen years old," says Mr. James, "yet there are today 26,700,000 homes in the United States equipped with at least one radio and 6,000,000 additional radios in attics, kitchens, and elsewhere in those homes, to say nothing of 5,000,000 radios in automobiles—in all over 37,000,000 radio sets in daily use. Yet, I bear witness that, as a peculiarity of broadcasting, it does not give point-of-sale advertising, and hence we have consistently preached the importance of such a tie-up. Broadcasting stimulates the sponsor's advertising in all fields. Practically every commercial announcement on the air is a direct or indirect stimulant for printed material."

This material takes the forms of point-of-sale tie-ups of all kinds, dealers' helps, special letterheads, contest blanks, window streamers, display cards, booklets, cook-books, recipe folders, tabloid newspapers, printed novelties, colored envelope containers, Christmas cards, club-membership cards, illustrated maps, road maps, art pictures, sheet music, autographed book-plates, cardboard likenesses, special stationery, and so on. Mr. James estimates that these pieces, last year, ran well up to a billion copies.

So we observe that what otherwise were considered hazards to our industry have become potential creators of more and more printed matter. We are wise printers, and not without profit to ourselves, if we observe the changing world and its influence upon the graphic arts.

Decentralize Government Printing

ON PAST OCCASIONS THE INLAND PRINTER has called attention to the ever-increasing tendency to centralize Government printing at the G. P. O. in Washington. With the rapid expansion of Government bureaus and extension of their branch offices throughout different sections of the country, the Federal Government is guilty of gross inconsistency if it fails to grant to printing the same opportunities to share in public patronage that is accorded to almost every other industry and business.

An estimated 90 per cent of the Government branch offices throughout the country are housed in rented quarters. These places are leased by the local manager with the approval of the Washington department head. Furniture is bought from local houses, telephones are rented from local exchanges, and most supplies except printing are bought from local dealers. Quartermasters and other supply officers at army posts and navy yards are authorized to purchase millions of dollars worth of fuel, forage, food, and other stores from local dealers on sealed bids under general specifications. Even the post office department buys its stamped envelopes from a commercial source.

We fail to see where forms of printing are any different from other specified supplies furnished on bid to Government branch departments, bureaus, and offices located in towns and cities throughout the country. If managers of such Government agencies are competent to rent building space, to buy furniture, fuel and light, to contract for telephones, cartage, and other transportation, to purchase food for humans and forage for animals, surely they are competent to buy printing from local printing shops.

Commercial printers of the United States are as much entitled to consideration when it comes to Government requirements on printing, as farmers on forage requirements, coal merchants on fuel, steel mills on armorplate, or realtors on building space. If the Government is correct in its contention that all its printing must be done in its own big printing office, then it could with equal reason contend that all stone for its public buildings should be quarried from its own quarries, all coal and iron requirements of its navy should be mined from its own mines—and so on *ad infinitum*.

This is a direct issue that every printer, together with all his employes whether union or otherwise, should get squarely behind. As taxpayers and citizens, they have a right to demand that Government printing needed in their locality shall be awarded to local printers in the same manner that other Government supplies are bought from other local dealers. It may tickle the vanity of the Joint Committee on Printing "to point with pride" to the ever-expanding capacity of the G. P. O., but the time has come for the printers of this country "to view with alarm" the millions of dollars worth of printing done in Washington for Government agencies located all over the country which could be done more quickly, just as efficiently, and possibly ten times more economically in local printing houses. At any rate, we'd like to have expressions of opinion from other printers.

"Jobs for Everyone"

THE READJUSTMENT of the majorities in both houses of Congress, the decidedly upward swing in production of steel and other basic products since the Munich peace pact, and the season's bumper crops of farm produce have brought about a conviction that industry and commerce are "going to step out" once again. The measure of confidence is greater than it has been for over a year. All of this is heartening to the printer and his supply houses. They have had "a long winter" and have been hoping and praying for the sun of prosperity to shine forth again.

Lack of confidence in the future always holds money out of trade and investment and allows it to accumulate in inactive depositories. When the causes for such lack of confidence are removed, money comes out of hiding, bent on seeking work, whether in investment or in spending for human needs and desires. Such funds in this country are estimated at approximately fifty billion dollars.

Once industry and commerce feel the future has employment for this money with safety and profit, the money will begin to flow again into the channels of trade and distribute itself over the land as purchasing power. When purchasing power is present, demand for goods follows immediately, and demand for goods starts the mills and factories and the railroads and the print shops and the paper mills, and so on. When the wheels of all these implements of commerce and industry are turning, *jobs*—real money-earning jobs—are to be had on every hand. The joyous cry, "I have a job!" once again will be heard in the land. The faith and hope of America's workers will have been rewarded by reality. Happiness will dispel gloom. Moral and spiritual realities will return and life once more be worth living.

There is no other route for prosperity to come back. Since the first man trod the paths of Eden it has been ever this way. No pet schemes or man-made devices can alter the law laid down in the Garden. Man must work and to work he must have a job.

A Creed for Industry

THE DEPRESSIONS have brought us nothing more significant than the aroused consciousness that capital, labor, and management must accept each other as co-partners in business, with Government functioning only as a tolerant referee. In such a partnership there remains no place for antagonisms and the weapons of warfare. Coördination of their respective functions is necessary for success and in that success each is entitled to his just share.

This view, which has long been held by THE INLAND PRINTER, was further advanced by the seventh International Management Congress recently held in Washington, D. C. Because a creed or a set of principles is an important "directing function" in all business, one may read the discussions of the Washington congress with much profit and find in them a creed worthy of the new era before us.

Basically, capital, labor, management, and Government, working hand in hand, can provide jobs and the "opportunity for all to work for security without loss of liberty."

(1) Business in this country never having been what it could be, management at once is challenged to be alert to its own shortcomings. This calls for development of greater efficiency in order to provide better values at lower costs. (2) American labor is at once the partner of capital in production and the customer of capital in distribution. If industry is to run an orderly year-'round course with maintained markets, labor as the most numerous customer of capital must have a continuous and sufficient purchasing power. (3) In order that capital may be attracted to business, it must have a reasonable return on its investment, year in and year out, the same as labor, as well as reasonable reserves for continued security and advancement of the enterprise. To insure this, capital, labor, and management must first be assured of their adequate reward for use, skill, and effort, before Government participates; and Government should not take out of the business more than its proportionate share of the yield. (4) To safeguard the continuance of free enterprise, existing and threatening Government competition with private enterprise must be eliminated; Government expenditures must be limited to needed economical administration, adequate appropriations for actual relief, and Government must interfere less in legitimate business enterprise.

To boil down the mass of discussion at the great Management Congress to a few fundamentals, such as the above, may be a bit inadequate, but the creed as set forth is one to which all fair-minded representatives of capital, labor, management, and Government may well subscribe. Nor is it one that cannot be put into effectual practice as soon as the minds of all can be aroused to a consciousness of the justice of such principles and rules of conduct. Nothing radical about it; just plain American common-sense, and not far removed from the Golden Rule. For that reason, its consummation is an event devoutly to be wished for and devotedly to be worked for. It is a direct challenge to the four factions most interested—capital, labor, management, and Government.

The Inland Printer

ANNUAL CHEER

Eighth holiday volume issued

AT CHRISTMAS TIME, for the last eight years, a charming illustrated annual has brightened the holiday scene. It is the kind of publication that has long been a familiar Christmas accompaniment in the Scandinavian and other European countries, but which, in the United States, is almost unknown. Happily, this combination of Christmas literature, song, and pictorial art is being made available by at least one American publisher—the Augsburg Publishing House, Minneapolis, Minnesota, which announces the printing of the eighth annual volume of "Christmas," edited by Randolph E. Haugan.

The seventy-two art-folio pages (10½ by 14) include four pages in four colors. Fifty-five pages are printed by offset, forty-one pages in monochrome, and fifteen in two colors. The illustrations are line drawings and halftones. The eight-page music section is two-color letterpress. The body of the book is set in Garamond, with various incidental types used where appropriate. Story titles throughout are set in Goudy Text. The two-column pages have generous margins, and are printed in different colors of ink—sepia, green, black.

The cover, reproduced at the right, has a "carved" effect that was achieved by interesting means. Strips of plastic material were applied to a board and allowed to dry and harden. Then the illustration actually was carved in bas-relief, painted, and photographed from an angle to obtain perspective and the feeling of depth that is created by the finished design. A rich, colorful cover scene is the result.



Pages from "Christmas, an American Annual of Christmas Literature and Art" (left to right): the first page of an article on foreign Christmas customs, illustrated in black-and-red line drawings; the "Madonna and Child" by Federico Barocci, in four colors; the title page as set by Frank Kofron, Minneapolis artist and designer; the first page of the music section, in four colors; the frontispiece, a direct-color photograph; a photograph of a street scene in Bethlehem, reproduced in monochrome; and a four-color painting of a waterfall and cascade in winter.

★ Specimen Review ★

By
J. L. FRAZIER

Items submitted must be sent flat, not rolled or folded. Mark "For Criticism." Reviews cannot be made by mail

V. D. KALE, of Addison, Illinois.—Surely, your new letterhead for the Multicraft Company is unusual, also effective. Featuring a triangular ornament in color (in the center, laterally) between type matter in black on either side, the effect is most activating. A trick stunt is the one-point rule extending from the upper point of the triangle and bleeding off at the top. It is a fresh note, represents an idea other readers might on occasions adopt.

REIN COMPANY, of Houston, Texas.—Your work, represented by the numerous important specimens sent in, is of the highest order. Typography, including layout, is outstanding, and presswork, largely lithographic, is genuinely good, too. Characterful, rough-surfaced papers, use of which was made possible by the offset process, add considerable distinction in many cases with cost of stock less—certainly not more—than what it would be for ordinary coated paper, required for letterpress reproduction of this kind.

JOHN F. BETHUNE, of Elgin, Illinois.—Your work is top-notch quality. We particularly like the "Service" blotter of the Artcraft Printing Company, also the interesting layout of the company's letterhead, although extreme letter-spacing of some lines breaks up the tone of the ensemble more than we consider proper. If the lines of the combination rule panel were closer together, the appearance of the title page of the folder for the Elgin Two-Cylinder Filling Machine would be better. Unity would then be improved. One should avoid scattering; the tendency of that is nearly always to weaken effect.

RICHARD J. HOFFMAN, THE COLLEGE PRESS, of Los Angeles, California.—The specimens you submit are of the best grade in all respects. An outstanding feature is your ability to achieve smart modern effects through fresh layout features with the use of conventional types—even to Caslon. You use the more modern types equally well, and, where the nature of the work prescribed, have held to conventional, dignified, and formal arrangements carried out with type in keeping. In short, the work is versatile and shows understanding of both modern and traditional motifs. To handle both so uniformly well is a real achievement.

HOOPER PRINTING COMPANY, of San Francisco, California.—All specimens, as we'd expect, are top-notch in every way, although the smartest thing, in our opinion, is the title page of the 6-page letter-size Kraftile folder. A light blue tint is printed over the page. Near the top the word "Kitchens" appears in very delicate and characterful sans-serif letters 1½

inches high. Close below this is a band with copy in reverse color. Near the bottom, "Bathrooms" appears in the same characterful lettering as "Kitchens" and below it, a second band with type showing white. These are all printed in deep blue-green. It's really a smart page and the rest of the piece is in keeping, of course. Keep it up!

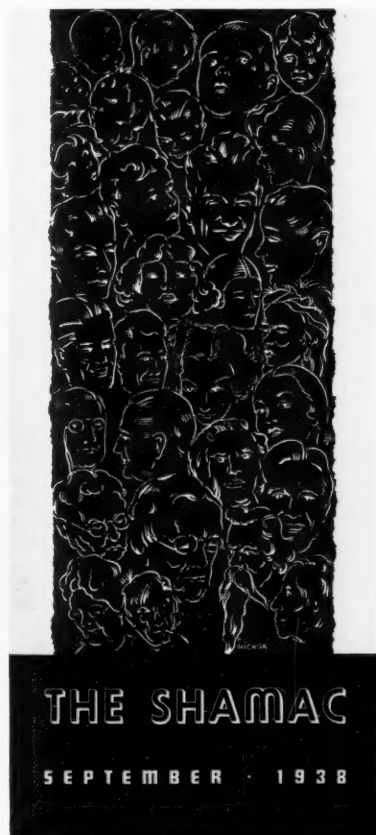
I. SHIFRIN, of Cincinnati, Ohio.—You did a very good job on the K-D "Auto Lamps" catalog. The cover is of striking yet simple design, a part of its effectiveness being due to layout off the horizontal. Indeed, there's but one thing about it we don't admire—the ex-

treme cubistic character of the lettering of "Auto Lamps," the letter "A" in both cases being recognized only by association with other letters which make the words grasped, we think, readily enough. Still the letters are unattractive and not at all in key with the square-serif type used for other copy. While we feel the black bands with lettering in white are too prominent and that the yellows and reds used for colors on reflectors and globes are too raw, the layout of the inside, or catalog, pages is quite orderly. And presswork is very good, indeed.

SUPERIOR PRINTING COMPANY, of Utica, New York.—Sorry, but we get no thrill from the blotter, "Paper." First of all, "Paper," in Cooper Black of large size, with 6-point rule at right and bottom of it—both printed in orange—is over-emphasized. In fact, these elements are so strong the rest of the form in light-toned types is all but invisible. We do not regret the difference in tone so much from an esthetic standpoint as because of the fact that the content is reduced to a whisper. And that weak appearance is aggravated through the scattered arrangement of the lines. Finally, due to the ragged outline (contour) of the complete form, the effect is further weakened. In short, our belief is that many recipients will see the word "Paper" and the 6-point rules in orange and go no farther. Surely one cannot defend the rest as being readable.

WILLIAM A. JONES, of Mineola, New York.—Arrangement of the letterhead and envelope for Jess Marino is excellent, informal, yet well balanced; the colors, black and light blue on blue paper, represent one of the most agreeable of combinations. An envelope corner would be better if the name lines, "Jess Marino and His Colony Club Orchestra," were larger. As printed, these are not enough larger than the address to be adequately displayed. In the interest of contour of the entire design, the second line, "and His," should be moved to the right, even though it would strike over the musical note in color. Why seek to avoid this overprinting of the one line because it could be accomplished when other lines overprint? It is, however, interesting work. Despite inharmonious combination of types and overuse of capitals the several stationery items of Gentil are fairly effective, thanks to interesting layout.

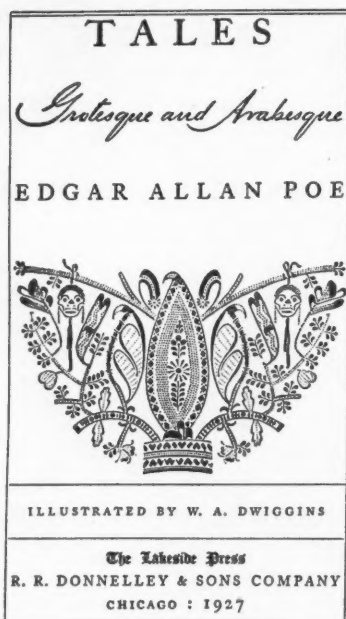
TASMANIA, as an island of beauty and an attraction to tourists, has an excellent advertisement in every page of "The Examiner" Annual for 1938, issued by Messrs. W. R.



House-organ, Shattock & McKay Company, of Chicago. Red and black, with Wire-O-Binding



Cover (6 by 9) of clever eight-page house-organ issued by the Zellerbach Paper Company. Orange and black on a gray stock



This fine title page proclaims the inimitable Dwiggins touch

Rolph & Sons Pty. Ltd., Launceston, Tasmania. This year the color reproductions have been extended to present a very attractive cover. Inside there is a delightful combination of varied photography, more water-colors by John Eldershaw and etchings by a Launceston artist, Charles H. Robinson. Variety is given the publication by an informative illustrated article on Tasmania's Problems of Production and Population by Stewart Gill, and a short descriptive article by Edith Watson, entitled "Tasmania Shows Herself to Me." The photographs in general and those of mountains and mountaineers in particular, are outstanding and have been presented in such a way as to achieve even a higher standard than hitherto. Everything combines to make the Annual one of which Tasmania and the publishers may justly be proud.

J. E. Hicks, of Charlotte, North Carolina. — Congratulations on the several specimens you submit, all of which have the spark of originality. Without doubt the cleverest piece is the birth announcement printed on soft cloth, folded, and fastened with a safety pin of quite tremendous size. And it hasn't been a month since two or three subscribers wrote in asking for novel ideas for such items! We haven't the heart to open the pin to open the "folder"—want to keep it in place, you know—but we peeped under to where the printing appears and unless there's a name "Geogia," as well as Georgia, the proofreader slipped. Various Christmas greetings are made decidedly interesting by trick folds and die-cutting, also by the sheets or leaves of unusual papers being tied with colorful narrow ribbons. We've got to get to your two noteheads to "call" you. Neither the Copperplate Gothic on the one simulating a card, shaded, slantwise in the upper left-hand corner, nor the condensed square-serif face of the one on gray harmonizes nicely with the smart cursive used for other lines on both of them. Ideas are among the greatest assets—and you have them.

THE RONALDS PRESS, of Montreal, Canada.—There seems never a halt in the progress your organization makes. Inspiration and education result from each examination we make of the products of your studios, also your composing and press rooms. To single out one item for special mention would probably amount to selecting the wrong one, for all are as good, it seems, as they could be made. We, therefore, pass. Facilities in the conception and complete production of top-notch advertising such as you offer are indeed rare. It is worth mentioning that they have recently been augmented by equipment for offset, excellent use of which is made in several items, particularly in the Rayon Reporter publication. Economies in plates, and especially of strikingly grouped illustrations, as compared with copper halftones for letterpress, are at once evident. Too, many a reader who dislikes the glare of coated

DAYTON'S GRAPHIC SERVICE



TYPE BOOK

Old rose and black are effective on the cream stock of this cover of the type book issued by a distinguished Dayton, Ohio, typographic company

paper will, we're sure, appreciate the fine grade of regular offset stock used. The booklet effectively demonstrates the recent great advance in type reproduction by offset. Even the small text matter is remarkably sharp and uniform. It is probably the most commendable feature of the item.

CHARLES ABADIE, John C. Meyer and Son, of Philadelphia.—We've just seen the program you designed for the Fourth Annual Meeting and Tournament of the Philadelphia Graphic Arts Golf Club (held at Aronimink Golf Club, October 18, 1938), and we don't know when we've seen a more stimulating conception. Of course, the idea of using pages of different sizes and "stepping" them at the right and at the bottom is not new; but the way you have handled the title—setting it, line by line, across the "steps" at the bottom—makes the whole thing very fresh and unusual. Printing the golfer illustration and most of the title in white ink on that light green stock was a real inspiration, too. The few words in black (Philadelphia Graphic Arts Golf Club) stand out sharp and clear. The white Plastic binding is entirely in keeping, and, as an added touch, that top cover of celluloid adds a smart finish. We don't know whether we've made this description clear enough so that others can visualize the job, but anyone who sees those three green sheets (the largest of which is 8½ by 11 inches), and the top sheet of celluloid, the whole bound

together by white Plastic binding, will appreciate that he's looking at a mighty sweet specimen of printed craftsmanship and design.

J. A. CAMPBELL, LIMITED, of Sydney, Australia.—Sincere congratulations on the excellence of the menu for the fiftieth anniversary of W. Watson & Sons. Everything combines to make it outstanding. As is so generally true of the best work, the foundation—paper—is right. It is both characterful and high grade. The cover, white outside and light tan inside, is short of the width of the inner pages, while it is wider at the back. With the deckled right-hand edge on the front showing a band the same color as the stock is on the other, we find the part of the white inside banded by buff on both left and right. Lettering, "50th Anniversary," appears in gold in the vertical center of the narrow front and a reverse panel in deep red-brown is printed near the bottom of the first inside page, the middle band of the closed front. Tied with red ribbon matching the reverse panel—which, by the way, is rectangular with rounded corners—the effect unopened is surely top-notch. Layout and typography inside are interesting and readable. With 6-point rather than 12-point rule following "Toasts" on page 2, we're confident this would be better because the rule is proportionately too strong. The Gillies Gothic in which that word is set, being script, is not suited for letterspacing. The heading, "Menu," on page 3 would be improved if the cursive initial, "M," were dropped a pica. Visually, it is not in line with the other letters, which, by the way, are too bold in relation to the initial. Presswork is excellent indeed.

ARTCRAFT PRINTING COMPANY, of Elgin, Illinois.—You speak of exercising great care in their handling and that yet the blotters do not come up to expectations. Our idea is that they're considerably above average; in fact, all except one headed "Habits" have something in the way of layout to grip the attention and compel interest. Ingenious patterns built up of rules and dots printed in the second color contribute to form without drawing attention from copy in the two "Pep" and "How You

Use Today" for the Y. M. C. A. Where they appear, there is still the effect of white space, but it isn't stark. Indeed, on these our only criticism is that when one display line is letterspaced, others, at least those near the same size, should be comparatively letterspaced. In short, in the one, "Today" should have been longer or "Tomorrow," smaller, in order that there would be less variation in letterspacing. One should always consider what the effect will be on spacing between letters and words before going too far with squared masses. Finally, there's a limit to the extent to which letterspacing may be carried. When the individual letters become too definitely entities, it's time to close up. The half-circle ornaments in the "Y" blotter "Habits" detract, draw too much attention to themselves and do not function in any design capacity or in making display more effective. Unless ornament does one of those two things, or beautifies (and these are not works of art), then better leave them out. The Inland business card is very good.

THE FRANKLIN PRINTING COMPANY, of Louisville, Kentucky.—"Franklin Types," your new specimen book, is a dandy. The cover of double-thick, light green laid stock, with Plastic binding of a somewhat stronger green, is fairly good. The green celluloid is matched by the second color printed on the front, used for part of the combination rule panel enclosing the title in the upper right-hand corner, the top and right-hand edge of the page, incidentally, completing the panel. The scattering of the lines below the panel—and, in contrast with it, centered on the page side to side—is the only point against the page, giving a somewhat scattered effect which tends to disturb that important quality, unity. If the line, "Compliments of," and the signature following were in the panel below "Franklin Types" and the copy, "Book Number 18 for Inland Printer," (number and name of recipient hand-written) subordinated somewhat, it seems the matter would be better organized and the condensation through closer grouping would create a more

**An Advertisement
by Frank McCaffrey**

dear "J. L."!

Just a reminder that we are producing advertising typography for a selected list of clients who appreciate the economies and advantages of working with craftsmen well equipped in ability and facilities for executing the printing mechanics of modern merchandising.

And of course you know I'm always glad to personally cooperate with you regardless of the size of your order....**Frank**



Tradition has brought many uses to the word, Maiden. It has become an adjective as well as a noun, but the underlying meaning has remained the same.

It connotes newness, freshness, a beginning. We read of an orator giving his maiden speech, or a ship on her maiden voyage.

No one knows when the first public speech was ever made, or when the first boat ever built carried its occupants from one place to another across the water.

Behind all present-day maiden performances lie centuries of tradition and experience.

The new orator has the learning of centuries behind him.

The new steamship was built with all the lore and experience that has gone into shipbuilding for thousands of years.

Yet in each attempt there has been something new, something adapted to urgent needs of the present, something progressive.

Modern typographers also have a great lore and experience behind them.

With progress in their own industry, and all other industries, so swift as it is today, each new job must be a maiden attempt.

The L & W Service Co. considers every new job as a maiden attempt, combining the experience of the past with the progress of today and tomorrow.

L & W SERVICE CO.
Creative Typographers

140 ORANGE STREET • PROVIDENCE • R. I. • PHONE DEXter 2582

AUGUST 1938				
SUN	7	14	21	28
MON	1	8	15	22
TUE	2	9	16	23
WED	3	10	17	24
THU	4	11	18	25
FRI	5	12	19	26
SAT	6	13	20	27

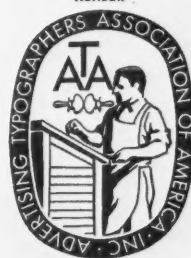
ARE YOU TAKING ADVANTAGE OF MONOBLOC TYPE FORMS

© 1938 L & W SERVICE CO.

When a blotter has this much appeal, it's good

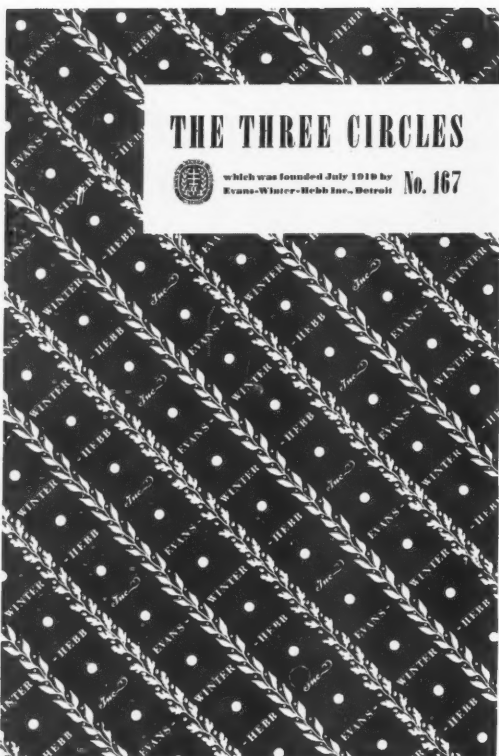
forceful appearance. Inside pages showing various type faces in the different sizes could scarcely be improved. Handling of the running head, "Franklin Types," is quite original, and certainly interesting, effective—really good.

MEMBER



FRANK McCAFFREY'S
TYPOGRAPHICAL AND PRINTING
INNOVATORS AT THE
ACME PRESS OF SEATTLE
124 TERRY AVENUE NORTH
MAIN 1997

Decidedly unusual is this folder (6½ by 10¼) issued by a well known West Coast printer who is also first vice-president of the International Association of Printing House Craftsmen. Cover and center spread shown. Colors are pink and gray, on a soft, gray, thread-flecked novelty stock



An all-over design, judiciously slanted and printed in light tan (reverse plate), makes a rich and satisfying cover job



Heading red, text black, overprint reverse plate light tan; a page (7 by 10) from The Printed Word, house-organ of The Von Hoffmann Press, St. Louis, Missouri. Type is more readable, and decidedly unusual, in the original printed form



DEPENDABILITY

For Over Fifty Years "The Franklin" has been serving the printing needs of its customers with "DEPENDABILITY" as its watchword. When you send an order to us, you can depend on good typography, fine presswork and the assurance that your work is being handled by an expert staff. . . . Call JACKSON 7881.

416 West
Main Street

You couldn't ask for a simpler or more clean-cut blotter than this. Black type, red rules, white stock. Company name, however, could stand a little more display

Set in the beautiful Trafton Script, it is printed in black over a pale green tint panel exactly in the upper left-hand corner of each page. Your type equipment, like the brochure, is smart and up-to-date. Would that more printers realized they can't do 1938 model printing with 1910 types! It's being tried every day, though!

KOCH REFRIGERATORS, North Kansas City, Missouri.—Novel, indeed, is that French-folded mailing piece advertising florists' refrigerators. It shows original thinking all along the line. In the first place, that box-paper stock—light lavender with an all-floral pattern in white—is an excellent background for your heads and display panels, which, in the main, are reverse plates printed in dark purple. The second color is light green. Both colors are lithographed, and the green, in places, is shaded off most effectively over the light lavender stock. A large circle has been die-cut in the cover, behind which is an excellent halftone; this was printed separately by letterpress on enamel and then varnished. Several die-cut circles on the inside spread, too, add to the richness of the job, and enable the product to be reproduced in faithful detail. The halftones have been tipped on—an easy procedure—behind the die-cut openings. To top off the unusualness of the folder, a very strong solution of concentrated perfume was sprayed on the sheets as they came off the press. In addition, we are told, about an ounce of sachet powder was strewn in each package of folders! An olfac-

tory as well as a visual impression is, therefore, made by this printed piece, which comes as close to suggesting the moist, fresh, coolness of florists' wares as any printed matter we've ever seen. The job was lithographed by the Greiner-Fifield Company, Kansas City; the halftones were printed by the Vile-Goller Printing Company, also of Kansas City. These concerns deserve credit for first-class craftsmanship. Plenty of credit, too, should go to Jerry Novorr, the artist on this job, and to Sam Glass, in charge of Koch advertising.

HANSEN-CARTER COMPANY, Stockton, California.—Aside from one fault, fortunately seldom evident, your specimens are of top-flight quality, especially in their class, cards, letterheads, and other small forms. That weak feature is a tendency to use rules and ornaments to an extent which subordinates the type which is, or should be, dominant. Instances of this are two of your cards on which the second color is a blue tint. Their effectiveness is further weakened by unnatural layout and overuse of caps, which, remember, are not as readable as lowercase. The modern rule for design—and a good one—is that form should follow function. Many years ago an American, Benjamin Sherbow, beat the Central Europeans to the gun in the matter when he said, "Do not pat and squeeze type into some preconceived idea of form." According to both, type deserves front rank. There is, in fact, an older axiom to similar effect. It is "Don't put the cart before



... haunts the business that marches ahead with well-planned direct mail advertising. The Acorn Press is better equipped to do your printing. Skilled workmen and modern machinery are your assurance of better printing at a lower cost.

Telephone B-1141 Today!

An Acorn Press representative will gladly discuss your printing needs with you. And remember—we'll help plan your advertising if you wish.

THE ACORN PRESS

JOHNNIE HOCK • 1331 P STREET
"Masters of the Craft"

The flash of this blotter's traditional colors—orange and black on bright yellow stock—is a virtue, helped along by the strong and timely illustration

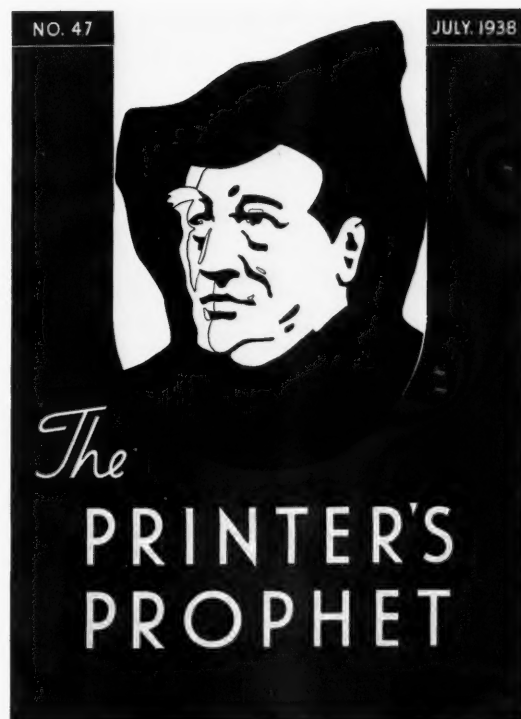
THE INLAND PRINTER for December, 1938

the horse." Certainly type pulls the load. "Art for art's sake" has been frowned upon, too, for generations, yet we still find people to advocate novel pattern in layout rather than layout which emphasizes the features of the copy. We have prophets and pariahs—also folks with just plain horse sense. Place your bets on the latter. If you have something interesting to tell in print, something in type bearing upon it and standing out above layout and dingbats will more surely command attention and invoke interest than the cleverest "art for art's sake" composition. Type and ornament, also form, are by far better balanced in the cards of Nell Fitzgerald and Ken Little's band than those of your own company. On the whole, however, as already intimated, the specimens rank high and we're sure you will guard against the tendencies mentioned above.

BULMAN BROTHERS LIMITED, of Winnipeg, Canada.—"Sales Trails in Color and Black and White" is at once an example of the finest advertising of a printer we have seen and a most effective demonstration of accomplishment with offset. The cover is remarkable. In tones of blue it depicts a giant airliner above the clouds at night. Highlighting in the main does the job of illustrating, with the "ship" near the top of the 9- by 12-inch page and the clouds across the bottom, bleeding off in

gesting wood grain. Inside, in connection with interesting layouts and color panels, which are unobtrusive through use of delicate blue and orange tints, large halftone illustrations of different kinds—monochrome, two-color, and process color—are remarkably well rendered on heavy, rough, white paper by offset printing. Text set in smart modern type accompanies each picture, in each instance calling attention to features of the pictures while impressing the reader with the facilities of the Bulman organization. Seemingly, these equal the best plants of New York, Toronto, London. Again, sincerest congratulations! Let the good work go on.

KEYSTONE PRINTING SERVICE, INCORPORATED, of Waukegan, Illinois.—If your reach is long enough you can sit back and pat yourselves between the shoulder blades on account of the production of the booklets, "Stream-Tested" and "Merry Christmas," the latter for a prominent Chicago concern. The former, advertising Rinal fish flies, represents particularly fine art, engraving, and presswork in colors—with composition in keeping. We're especially interested in the way you reproduced the various "flies" in true colors. These, for the benefit of other readers, were not made by color photography—that is, photographing the flies themselves. Being so delicate, and so readily affected



Unusual from several angles is this cover (6 by 8¼) of the house magazine of Abbot Duplicate Book Company Limited, England. Light blue and black, India-tint stock. Sixteen pages, cover

**CUTTING
PRINTING
COSTS**



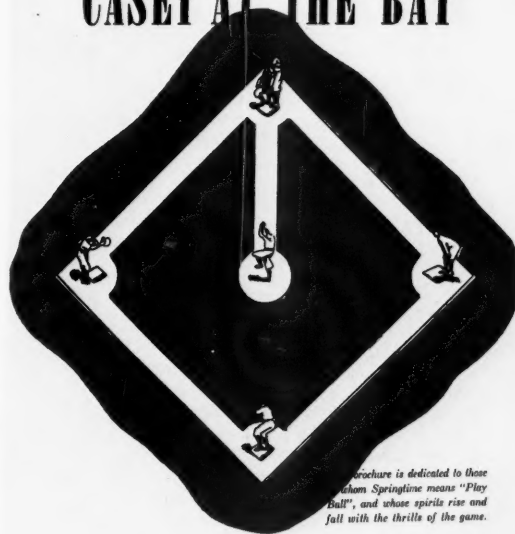
HARRY F. MURPHY
Printer
78 Clinton St. Newark, N. J.

Light blue and dark blue on white stock are skilfully combined to make this a fresh and "eye-stopping" blotter. The design is a helpful factor, too

what amounts to a two-inch band. Against the solid deep blue, and immediately above the clouds, but considerably below the airliner, the name "Bulman Brothers Limited" appears in a smart bold face, of restrained size, printed in gold. If the name were larger, the entire effect would be less effective, strange though one might think otherwise. It has entirely adequate force yet doesn't detract from the picture. The "fine Italian hand" is indicated by this. A narrow gold band appears along the left, over the backbone and slightly over the back, simulating the cloth ordinarily over the hinge of a case-bound book. More of the effect of quality is given by the cover wrap, figured tissue sug-

by the slightest breeze, vibration would have made the plates untrue. It was necessary, therefore, for an artist to paint each fly in color and make plates from the drawing. You ask about register. Well, it couldn't be closer than on the copy sent us; and expert presswork, including register, is the prime requisite in such a book. It's uncalled for to offer suggestions on such an outstanding job, especially points of minor importance, yet the work borders so on perfection we believe you want to go the limit next time you get the order, which you very decidedly deserve. So, here goes. The title at the top of the cover, lettered to simulate sky writing or fish line, is in the form of an arc. The wonderful picture of

CASEY AT THE BAT



Brochure is dedicated to those whom Springtime means "Play Ball", and whose spirits rise and fall with the thrills of the game.

Cover of eight-page brochure (8½ by 11), reprinting the famous baseball classic, issued by the Maran Printing Company, of Baltimore. Second color is green on cover, red on text pages. This proved to be one of Maran's most popular mailings; requests for extra copies eventually made it necessary to reprint the job

the muskie leaping at a fly, and directly below the title, shows the old tiger also in the form of an arc. Would it or wouldn't it be better if the curve of the lettering matched that of the fish? While the effect of the type matter inside is pleasing, the particular light-face sans-serif employed has always seemed too weak, especially in the smaller sizes, and on coated stock. So, our second suggestion is to use a somewhat heavier type, especially also since in tone it would balance better with the pictures. Similarly, in the second booklet, heads overbalance text. Important points, we think you'll agree.

MASONIC HOME GRAPHIC ARTS CLUB, of Fort Worth, Texas.—For school-shop work, yours rates much above average—indeed it compares favorably with that of better-grade commercial shops on small forms of similar character. Outstanding in typography, layout, colors, and printing are a leaflet, "And It Came to Pass," and two enclosures—"Lincoln" and "The Father of Our Country"—colors of inks and cover papers being particularly attractive. Presswork is excellent. But there was no reason for setting that leaflet in Old English, especially the text. A good roman would not only have made it easier to read, but would have kept it more in key with the attractive three-color illustration of lily and stem along the entire right-hand side. A somewhat similar leaflet, "He Is Risen," emphasizes a fault frequently noted in the spacing of Old English. Due to the fact that this style is very black, also closely knit and decorative, it requires close spacing between words and lines for the best effects. Such close spacing results in a mass that is consistent with the "solid" character of the individual letters. Conversely, open, light roman faces require more open spacing. Between the "He" and "Is" of the top line there is far too much space; the words are like two unrelated spots. There is no line unity. There is also too much space between words in some lines of the subsequent text. If you have seen a page from the Gutenberg Bible, or an illustration of one, you will recall the tight character of the composition. Ranking with the better specimens are several issues of the school magazine, *The Masonic Home Printer*. Covers are particularly good, that for the January issue, featuring a proportionately large portrait of Franklin, in green—with type in deep brown on light brown stock—being, in our opinion, the best. It is impressive, interesting! Excellent work is indicated where colors are applied with linoleum blocks over prints in black of key halftone plates. These compare favorably with the so-called process-color work, widely used before simpler and less expensive methods of accomplishing a similar result were developed, one of which is based on makeready with the single halftone plate used for all colors. The blotter of pinkish stock, "Celebrate Printing Education Week," discloses a serious fault. As a result of the display lines in light-face Garamond Old Style being printed in orange, they are not clear and legible with so little difference in value between the line and the background. The printing would be practically unreadable if the type were at all small. It is important to have a very definite contrast between paper and print. White ink on white paper, or black ink on black paper, for example, will not show. Therefore, as the ink approaches white in the first instance and black in the second, clarity suffers proportionately—an obvious fact.

DALE NICHOLS ANNOUNCES AN EXHIBITION OF HIS OIL AND WATER COLOR PAINTINGS OF NEBRASKA AND ALASKA. • THIS EXHIBITION, SPONSORED BY THE ILLINOIS SOCIETY OF THE FINE ARTS, WILL BE ON



DISPLAY ON THE THIRD FLOOR, THE NORTH WING OF THE HOTEL STEVENS, SOUTH MICHIGAN AND EAST BALBO, CHICAGO, UNTIL OCTOBER 25. • YOU ARE CORDIALLY INVITED TO SEE THE EXHIBIT

Illustration bright blue, type dark gray, on white stock (6¼ by 4½). Restrained, charming

TYPOGRAPHY AND PRINTING THAT HAVE. CHARACTER



The enclosed four-color process print and poem is a specimen of simple design, typography, and presswork produced by the Oshiver Studio Press. We were complimented when the engraver, who made these plates, and the paper mill, that supplied the paper, insisted on buying enough for their own mailing lists, even though our name was imprinted on these specimens.

★ In the thirteen years of its existence the Oshiver Studio Press has quadrupled its original size. Equipment and personnel have been increased to the point where we can accommodate a few more clients. Because your name is on our mailing list as a discriminating buyer of printing, we are sending you, from time to time these keep-

sakes as examples of our work, with the hope that eventually you will become one of those few clients.

★ Let us prove to you, on your next order, that personal-ownership supervision, plus the very latest modern equipment, will keep down the cost of fine printing.

OSHIVER STUDIO PRESS
802 Chestnut Street, Philadelphia, Penna.
Bell, Walnut 4128 Keystone, Main 6727

On heavy board (11 by 14), this announcement also served as stiffener for the four-color process print which was the feature of the mailing. Type black; second color red; touches of yellow

CAPE TECHNICAL COLLEGE, of Cape Town, South Africa. As usual, the school year book, *The Craftsman*, is interesting. It demonstrates, on the whole, an excellent type of instruction, and also identifies talented and earnest students. With the border red, the type black, and the illustration light brown (yellow tone), the cover is attractive, although, we believe, you'll agree that the big lines (title and date) above the cut are crowded too closely and the imprint line at the bottom is too small properly to balance the top display. As the over-paneled title page seems to have been used in previous years, we'd suggest a change, so that the type can be emphasized rather than the rules, which tell nothing. It is the type that does that job; it is the object of any printing, so it should not be subordinated to rules and ornaments, as in this page. Indeed, too extensive use of rules as borders, inner panels, for underscoring, and the like, is the predominant fault in most of the specimens with which any fault may be found. While the outstanding achievement on the year book was accomplished by the pressroom—the color presswork, much of it on process engravings, being particularly fine—some pages rate high typographically. Among these are advertisements signed the Musical Instrument Company and Nicolls (strikingly modern!). Also the pages "Beauty Spots of the Cape" and the very striking one, "Coronation," which demonstrates a particularly fine use of the three-dimensional face, Umbra. As an occasional type it is decidedly effective. We would be lacking a sense of justice if we closed this item without mentioning the readable character of text pages, which all too often go unsung. A readable size and style of type, exceptionally well set is decidedly pleasing to the eye.

SCHOOL OF PRINTING, COLLEGE OF ARTS AND CRAFTS, of Birmingham, England.—Number Two of *The Torch*, a journal produced by students of your school under the direction of Leonard Jay, is an ambitious undertaking for students, but to say that they are entitled to a great amount of credit for the character of work done is making a very mild statement. The work is excellent to the highest degree. Everything about the book savors of quality, dignity, artistic endeavor. We are confident those students who took part in the production of this book have not only derived a great amount of pleasure out of the work, but, what is more important, have gained a far greater appreciation of true art in printing and all it involves. This book, produced by students of the School of Printing under the direction of the head of the school, is 9 by 13 inches in size, and a good inch and a quarter thick, bound in cloth-covered boards. The contents provide considerable material for careful study, the text pages on good uncoated paper containing addresses and a wide range of other material, and the specimen pages, many of them on heavy coated paper, showing a great variety of work such as typographic design, presswork in monotone and in colors, wood engraving, design, monotype and linotype composition in both text pages and intricate composition. We can't find anything that would lead us to offer even the suggestion of criticism. On the contrary, we've had a lot of pleasure in examining this book, and it's an additional pleasure to extend our most sincere congratulations on the high quality of craftsmanship in evidence throughout.



MOMMA
PROUD


We're just as proud as a Momma Hen. Each year the Direct Mail Advertising Association holds a competition. From companies of companies a very fine line of business they select a "LEADER" for exhibition. This year we submitted a campaign and were honored by the judges in having BOTH included among the winners. We prepared the letters, folders, brochures and business cards used in the campaign of the I. M. Dry Company, of Hartford, and The Relations Company of Chicago. They won on company continuity, very one result. They won on the idea of creating a new world. They won on the idea of planning and protecting your advertising.

ALLAN D. PARSONS, Advertising
646 North Michigan Avenue, Chicago, Illinois

LET'S DANCE TO THE TUNE OF

Better business! Let's get into the swing of things! Let's take advantage of the Big Buying Surge! Let's advertise—and advertise—and advertise! A barrage of well printed advertising, sent to your best prospects and customers, will bring you more business than you've had in a long time! Your merchandise—plus our paper and ink and presses—can really go places! Phone Osborn 83.

THE MIAMI VALLEY PUBLISHING CO.
PHONE 83 OSBORN, OHIO



...IN MONOTYPE!

THE popular Onyx face is now available in Monotype, sizes 24 to 72 point, caps and lower case, and 84 point, caps only. Since it is no longer necessary to plate the Onyx series, you can use it directly for printing and the making of mats. This, of course, saves you the expense of engravings and electrotypes.

THE J. W. FORD CO.
108 West Central Parkway, Cincinnati

Personalized...

Your printing orders from the smallest to the largest entrusted to the Frye Printing Company receive our close personal attention. Here your printing is something more than an order or a bookkeeping transaction; it is an opportunity for us to do our best to give you the most for your money. Our craftsmen are repeatedly receiving national recognition for their ability. You, too, may have this type of printing—it costs no more.

★ FRYE PRINTING COMPANY
624 EAST CAPITOL AVE. TELEPHONE MAIN 203

More blotters from recent mailings: "Proud Momma" is spotlighted in a bright red circle; the type is black, the stock white. The Miami Valley blotter is a spirited adaptation of a blotter design offered for the use of printers in The Inland Printer some months ago. This is a commendable version. The J. W. Ford Company gives Onyx a strong introduction and the benefit of the admirable typographic craftsmanship that is a characteristic of this concern. Frye, whose blotters are persistent and unflinchingly attractive, here makes use of the slanting line that is always an effective change from the customary verticality of type. Star and rules are orange, type is brown, blotter stock is salmon color. Blotters certainly do deserve this careful planning



To the GREAT PRINTER who PRINTS in all the COLORS of
the rainbow and whose TYPE FACES are stars and clouds,
autumn leaves and sunbeams, snow flakes and flowers,

this is my prayer:

THAT I may SET UP my life to the MEASURE of a man; ♣ That I
may have the courage, win or lose, to follow the RULES of
the game; ♣ That I may POINT my life toward the things that
count; ♣ That I may LOCK UP within my heart idle tales, gossip, and
words that hurt; ♣ That I may MAKE READY for the opportunities to
serve that come my way; ♣ That I may REGISTER in my memory
the splendor of sunsets, the glow of friendships, the thrill of great
music, and the mental lift of inspiring thoughts; ♣ That I may
PRESS forward in the spirit of adventure toward new horizons of
achievement; ♣ That I may WORK AND TURN out worthy accom-
plishments; ♣ That the IMPRESSIONS I make on the white pages of
time may encourage, cheer, and inspire all those who cross my
path; ♣ That I may BIND together in my own life all those positive
qualities that make for happy, creative, triumphant living; ♣ And
finally, O MASTER OF PRINTERS, help me avoid the disgrace of
making PI of my life and guide me safely around
the yawning mouth of the HELL BOX.



WRITTEN BY WILFERD A. PETERSON
AND COPYRIGHTED, 1938, BY THE JAQUA COMPANY
GRAND RAPIDS, MICHIGAN

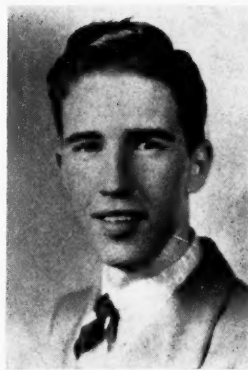
This entry in THE INLAND PRINTER's typographic contest, submitted by Richard J. Hoffman, of Los Angeles, tied for first place with the entry of Joseph Thuringer, Lakewood, Ohio (reproduced in these pages last month). On the original specimen, Mr. Hoffman's second color was light gray; a quarter-inch gray deckle at the bottom of the sheet added an effective touch of color to the page



JOSEPH THURINGER



RICHARD J. HOFFMAN



ORTON T. CAMPBELL



ALGOT RINGSTROM

THESE ARE THE CONTEST WINNERS

They take highest points in The Inland Printer's competition for best setting of motto copy.

Read what they and the judges say about the winning specimens. Judges' points listed below.

FROM ALL POINTS of the compass came the entries—from professional typographers, student printers, amateurs. And, as usual, after the judges' votes had all been counted, only a very few of the many contestants received accolades and awards; the rest had to content themselves with the knowledge that they had made sincere, if unsuccessful, tries.

Leading the field were the entries of the four gentlemen pictured above. How the judges rated their efforts (and the efforts of all other contestants who scored one point or more) is shown in the tabulation at the right. Tying for first place (fifty-eight points each) were the entries of Joseph Thuringer, Lakewood, Ohio, who for the last four years has been employed as layout man and typographer at Bohme & Blinkmann, Incorporated, Cleveland; and Richard Hoffman, manager of The College Press, Los Angeles City College, since 1934. Mr. Hoffman's entry is reproduced on the opposite page; Mr. Thuringer's appeared in last month's issue. To each of these tying contestants goes a check for \$25.

Winner of second prize (\$15) was Orton "Tex" Campbell, a native of Waco, Texas, who received an appointment to the Government Printing Office Apprentice School, in Washington, in 1935, and has been employed there since that time. Third-prize winner (\$10) was Algot Ringstrom, press-room and composing-room foreman at

The Marchbanks Press, of New York City. He has entered many contests.

To these gentlemen, and to all others who entered the competition (which was first announced in this magazine

last August), THE INLAND PRINTER extends thanks and congratulations; here was a difficult assignment, a tough problem to solve. The contest copy with its numerous emphasized words and single, much-divided sentence, was a challenge indeed, and it proved to be a stumbling block for many. Mr. Thuringer, who met this problem, as did many other contestants, by "running in" the matter, confesses that the short paragraphs discouraged him at first, but that, upon studying the copy carefully, he was "reminded of the Lord's Prayer, which was not printed in such a chopped-up arrangement in the Bible." And he continues: "Thinking of the Bible and the subject matter of the contest brought to mind a page of the Gutenberg Bible. Once that idea had come to me, the rest was just straight-forward technical detail."

The "technical detail" to which Mr. Thuringer modestly refers is, of course, craftsmanship of a high order. This is not the first time this typographer has demonstrated his abilities, for

No.	JUDGES											Total	Contestant
	A	B	C	D	E	F	G	H	I	J	K		
24	10	10	6	10	10		6		6			58	Joseph Thuringer
38		9	3	10	8		6	7	5	10	58	58	Richard J. Hoffman
52		7		6	5		10	10	6	1	8	53	Orton T. Campbell
1	7	5	1	3			5		9		9	39	Algot Ringstrom
19	4		8				7	9		3	7	38	Francis H. Krieg
72	3	2			6				3	10	9	33	J. F. Tucker
48	6	4		7	9					3		29	H. W. Armstrong
68	5		10		1	6						22	Emil Georg Sahlin
40			7	8				4				19	Leo A. Maier
69	6							5		6	17	17	George F. Wamser
6	8				8							16	D. Linden
61	1			9			5					15	William N. Bryan
71			9				4					13	Roy W. Gauvain
2				3					4	4	2	13	Richard J. Hoffman
67	2		2		9							13	Emil Georg Sahlin
22				4					8			12	Francis H. Krieg
29							8			4	12	12	Ben Wiley
25	9	1					1					11	Eino E. Wigren
81								10				10	William Asp
54	3		5					1		1	10	10	Edward J. Bush
32				1	2	2						5	James Somerville
9									7		3	10	Ben Wiley
75								9				9	W. G. Colvin
3				7				2				9	Ira Grayson
47									8			8	Harvey Olson
33	8											8	James Somerville
27							8					8	Carl F. Trough
11					7							7	C. W. Birnie
28										7		7	Ben Wiley
5								5				5	John F. Bethune
73		5										5	J. F. Tucker
70					4							4	John H. Clarke
66				4								4	Richard J. Hoffman
12		4										4	W. R. Winter
56						3						3	E. Rogers Ford
79					3							3	Richard E. Giebel
58						2						2	Philip T. Boundford
49									2			2	Le Vasseur Typo. Serv.
78							2					2	Morris Reiss
10			2									2	Ben Wiley
76						1						1	George M. Olson
31						1						1	James Somerville

he has placed ranking entries in other contests, and has been producing consistently excellent work for Bohme & Blinkmann. Since coming to this country from Germany ten years ago, he has steadily forged ahead. (For examples of his unique type pictures and ornaments and a report on his experience, see *THE INLAND PRINTER* for September, 1937.)

Commenting on Mr. Thuringer's entry, judge B writes: "This is a beautiful adaptation of classic prayer-book style. The tone harmony, proportions, and color treatment please me very much. It's the kind of a page that, for its purpose, grows on one, and I think it's a masterpiece." And judge F observes: "Number 24 deserves first consideration because of its clear layout, appropriate selection of type and stock, and the interesting spots attained by printing the cap letters of the printing terms in red. The whole treatment, of course, has a decided affinity with a celestial page."

Turning to Richard Hoffman's entry, which received as many votes as Mr. Thuringer's, we find a charming simplicity and restraint. The tone of the original, with its second color of light gray, is delicately rich. Of his approach to the problem, Mr. Hoffman says: "Today's typographic trend is toward simplicity. Therefore, no matter how great the temptation to 'shoot the works' in intricate borders, to use any of several 'tricky' type faces that we have available, or to indulge in typographic acrobatics—and no one loves to do so more than I—restraint was used to create a design in keeping with the subject matter."

Analyzing the problem further, Mr. Hoffman decided that "the amount of copy makes imperative the following: Legibility, therefore the choice of a simple type; dignity, thus a conservative design; simplicity, because an intricate border design or type display would have rendered difficult the reading of the copy."

How well Mr. Hoffman succeeded with his intention is indicated by the comment of judge B: "Number 38 is beautifully done, to my way of thinking, and reveals unusual typographic skill. I like the proportions, tone harmony, and masterful employment of type and ornament." And judge D observes: "Best in the rare quality of restraint. Has considerable of the 'intimate charm' that marks fine book design. Has least 'job-shop' atmosphere." Judge C, on the other hand,

while giving this entry three points, stated that it was "pleasing, but perhaps a bit 'too dainty.' It lacks the kick and attractiveness of some of the other current entries."

Judge K, commenting on the entries in general, and on Mr. Hoffman's work in particular, observed that "in making my selections I was led by the general principle that the typographical treatment should convey the spirit of the copy. This particular piece was intended to be a prayer. A prayer should be offered in simplicity, sincerity, and honesty. Therefore, to my mind, the typography of such copy should embody these qualities. Less attempt at strain for the unusual is what I believe is required in copy of this nature. In choosing Number 38, I wished the heading had been handled in a different manner. However, it possesses such general merit that it has to be placed among the leaders."

Mr. Hoffman, who has contributed ranking entries to not a few similar competitions, and whose work has been reproduced from time to time in *THE INLAND PRINTER*, is manager of The College Press, Los Angeles City College, and a member of I. T. U. No.

174. He was graduated from Los Angeles City College in 1932; his printing apprenticeship was completed at The Sterling Press, of that city.

He reports, parenthetically, that "the occasion of the last contest award came simultaneously with the birth of my first daughter, Judith. Now, shortly after Susan has arrived, comes notice of the second award. What is this!"

The majority of entries were in two colors, many of the contestants using colored stock to secure a three-color effect. It is interesting, therefore, to note that the entry receiving the second-highest number of points was in black only, on white stock. This was Orton Campbell's design (Number 52). According to judge D, it has the "best border in the contest." Judge G, who gave it ten points, says it is "very dignified and well balanced." Six points were assigned to it by judge I because "it takes its place as an example of what we might call traditional handling of that good old standby, the famous Caslon."

Mr. Campbell gives the following reasons for tackling the problem as he did: "I attempted to portray this very worthy passage in an appropriately



House-organ Editor Finds Inspiration in Contest

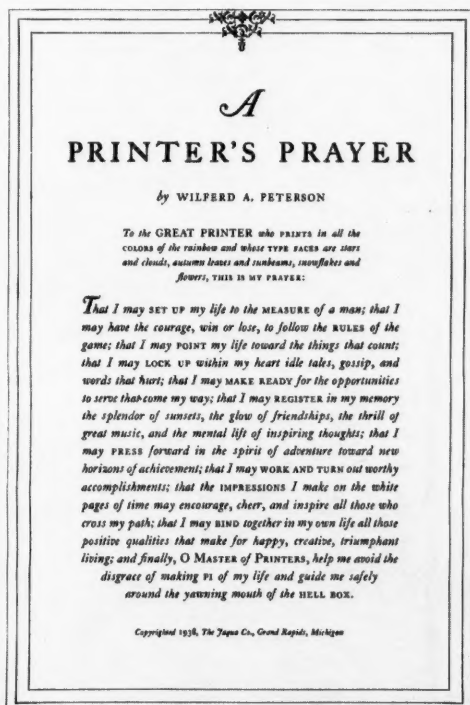
**WILFERD A.
PETERSON**
*The Jaqua Company
Grand Rapids
Michigan*

● Here is the man who wrote "A Printer's Prayer," which served as copy in the contest described in the accompanying article. As house-magazine editor for the Jaqua Company, Mr. Peterson originally wrote the "Prayer" for a paper house which Jaqua has been serving for twelve years. He says he got a big kick out of seeing his copy set up in nearly a hundred different typographic conceptions.

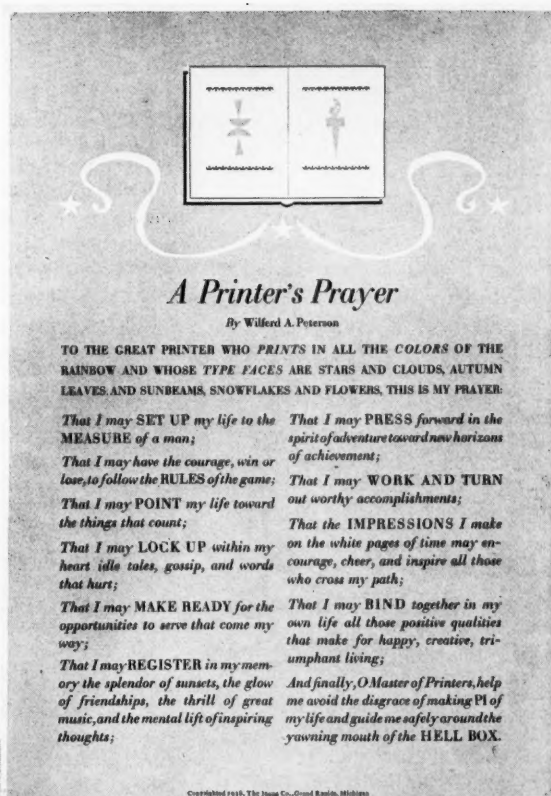
Since joining the Jaqua concern in 1928, Mr. Peterson has probably written over two million words of house-organ copy, or the approximate equivalent of ten standard

novels. "These words," he says, "have been pounded out by the hunt-and-pick system on my old Corona, which has been with me on trips up mountains, aboard ships, on trains, and even up in planes."

Mr. Peterson has plenty of experience behind him. After selling books from door to door, peddling vacuum cleaners, reporting for a newspaper, and serving as advertising manager for a manufacturing concern, he finally wound up at the kind of job he'd always dreamed about—"writing inspirational copy for a flock of house magazines." He says it's a grand job.



Left: Second-prize entry, by Orton T. Campbell, who is employed at the Government Printing Office Apprentice School, Washington, D. C. This specimen is black on white stock; no second color. Right: Third-prize entry by Algot Ringstrom, foreman of The Marchbanks Press, New York City. Mr. Ringstrom's second color is gray—an all-over tint (rubber plate) on which scroll design and book pages stand out in white



simple, refined manner. My idea was that force would be gained by means of simplicity, which in turn would allow the reader better to judge the copy on its own merits. (As a matter of fact, the design is so simple that I have not yet quite recovered from the surprise of having won an award!)

"Having been studying the proper combination of ornaments, rules, type, and paper in the Government Printing Office Apprentice School, I thought that this would be an opportune time to put those principles into practice. And, of course, every would-be printer's incentive is to have his or her design brought to light in THE INLAND PRINTER, the acme of trade journals and a necessary requisite of an enlightened view on contemporary trends in the graphic arts."

While these are flattering words, we feel they are sincerely meant, for we are constantly running across printers, now high in their profession, who recall with pride their typographic victories in INLAND PRINTER contests of an earlier day. The value of comparing one's own approach to a problem with that of another's is obvious.

Mr. Campbell, who has been at the Government Printing Office Apprentice School since 1935, was born in Waco, Texas, in 1917. His first experience in the trade was under his father's able guidance in the latter's plant, the Campbell Printing Company, Waco, at the age of fourteen. Later he worked for a short interval in his uncle's office, Reynolds' Printery, also in Waco.

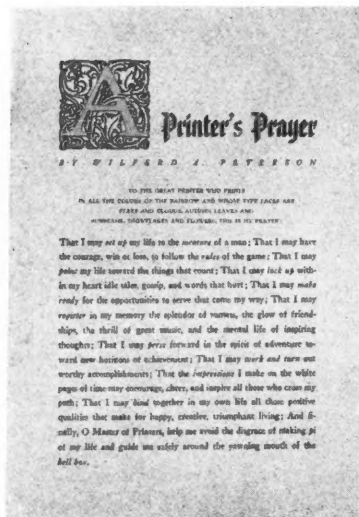
In addition to his work at the apprentice school, Mr. Campbell is taking the I. T. U. lessons in printing and is also attending night-school classes in subjects relative to printing. "I intend to continue in those studies that are useful in the printing trade," he says, "because my desire since childhood has been to become a successful printing craftsman."

The third-prize winner, Algot Ringstrom, foreman of The Marchbanks Press, New York City, should be well known to readers of THE INLAND PRINTER. Mr. Ringstrom's entries in previous contests usually have received high rankings; last year, just about this time, he won second award in the letterhead contest sponsored by this journal. (See issue of November,

1937.) He was born and served his apprenticeship in Sweden, later studying on the Continent. In 1927 he came to America to work for the Axel Edward Sahlin Typographical Service, Buffalo. A year later he joined the Marchbanks company.

Commenting on his entry, Mr. Ringstrom says: "As there was no advertising value involved, the creation of the design could be approached from a purely typographic viewpoint. It seemed to me that the character of the copy did not suit itself to modern design, yet it should express the spirit of today. It should be dignified, strong, and simple; it should have beauty without prettiness. Bodoni was chosen because it is a classical type face that has refinement and beauty which helps to give the design a fastidious and formal atmosphere."

As an interesting example of how the viewpoints of even the best of judges will differ, observe the comments of judges F and C on Mr. Ringstrom's entry. Said judge F: "The treatment of the type matter is commendable because of its clearness. However, it shows one shortcoming,



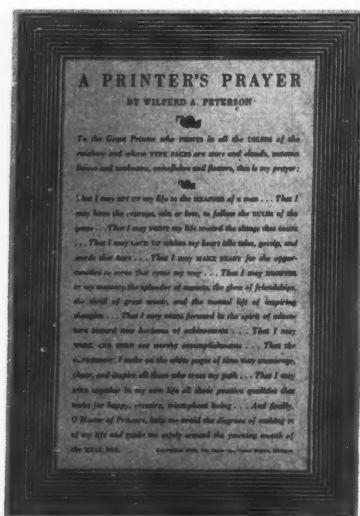
A PRINTER'S PRAYER



BY WILFRED A. PETERSON

To the Great Printer who prints in all the colors of the rainbow and whose type faces are stars and clouds, autumn leaves and sunbeams, save faith and flowers this is my prayer.

THAT I may SET UP my life to the MEASURE of a man, That I may have the courage, win or lose, to follow the RULES of the game; That I may POINT my life toward the things that count; That I may LOCK UP within my heart idle tales, gossip, and words that hurt; That I may MAKE READY for the opportunities to serve that come my way; That I may REGISTER in my memory the splendor of sunsets, the glow of friendships, the thrill of great music, and the mental life of inspiring thoughts; That I may PRESS forward in the spirit of adventure toward new horizons of achievement; That I may WORK and TURN out worthy accomplishments; That the IMPRESSIONS I make on the white pages of time may encourage, cheer and inspire all those who cross my path; That I may BIND together in my own life all those positive qualities that make for happy, creative, triumphant living; And finally, O Master of Printers, help me avoid the disgrace of making PI of my life and guide me safely around the yawning mouth of the HELL BOX.



namely, the illustration is decidedly weak." Judge C, on the other hand, had this to say: "The colors, decorative treatment, and general arrangement of Number 1 are quite pleasing. I do think the type face seems a bit weak."

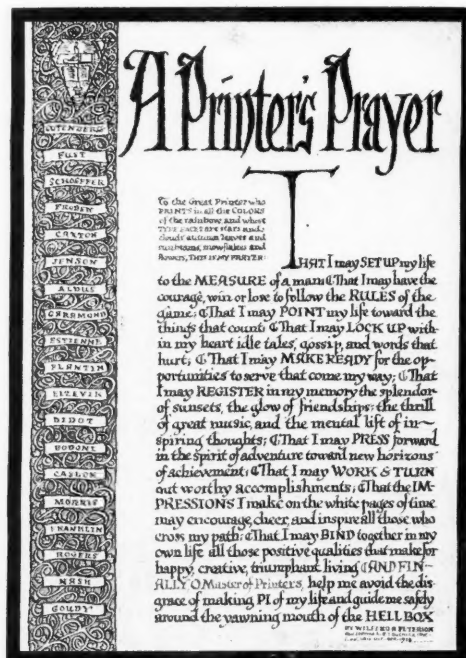
Speaking of the contest as a whole, judge A observes: "The best-looking specimens are straightforward, clean, clear representations of the text, without stunts or tricks. In English class, we used to have it impressed on us that a good composition should have

Top, left: J. F. Tucker, New Philadelphia, Ohio (in sixth place); dark gray, light green initial "A," on soft buff stock

Middle, left: Francis Krieg, Indianapolis (in fifth place); type black; head, initial, and bottom border in green; stock white. This received only one point less than the prize-winning entry of Algot Ringstrom

Bottom, left: H. W. Armstrong, Lancaster, Pennsylvania, has been a consistent high-ranking contestant. This entry (in seventh place) is in black, with outside rules and ornamental spots in orange, on buff stock

Right: This piece of work, not entered in the contest, was entirely hand lettered by R. J. Bucholz, Cleveland, Ohio. Mr. Bucholz planned to send in a typographic entry, but was delayed, so did this instead, for fun. It's red, blue, and black



unity, coherence, and emphasis. The same thing applies to type composition. The best arrangements have harmony, balance, and accent."

By examining the tabulations on page 55, it will be seen that several of the contestants scored points on more than one entry. Thus J. F. Tucker, of New Philadelphia, Ohio, who was way out in front in last year's letterhead contest, split thirty-eight points between two entries. Ben Wiley, of Springfield, Illinois, another faithful and generally successful contestant, scored a total of thirty-one points, but on four different entries. Each entry, of course, had to stand on its own merits and win its own points.

Entries were identified to judges by number only; names of entrants, therefore, could not have been of any possible influence. THE INLAND PRINTER believes that this method of judging contests—by means of a reasonably

large number of judges, representing a variety of viewpoints—is an eminently fair one.

Judges for this contest were the following typographic experts (listed alphabetically, and not according to the order in which they served as judges in the contest):

V. Winfield Challenger, director of printing, N. W. Ayer and Son, Incorporated, Philadelphia; Oswald Cooper, Bertsch & Cooper, Chicago; Harry L. Gage, vice-president, Mergenthaler

Linotype Company, Brooklyn, New York; Sol Hess, associate art director, Lanston Monotype Machine Company, Philadelphia; Haywood H. Hunt, editor, *Share Your Knowledge Review*, San Francisco; William A. Kittredge, The Lakeside Press, Chicago; Eric Leipprand, president, the Bauer Type Foundry, Incorporated, New York City; Douglas C. McMurtrie, director of typography, Ludlow Typograph Company, Chicago; Arthur S. Overbay, the Typograph Service Company, Incorporated, Indianapolis; B. Walter Radcliffe, advertising manager, Intertype Corporation, of Brooklyn, New York; and Oliver Watson, Brigdens, Limited, Toronto, Canada.

To all who entered the contest, win or lose, THE INLAND PRINTER extends a cordial invitation to try again the next time. We appreciate your work! We hope you gained new experience that repaid your efforts.

IP

BREVITIES

Stray gleams of fact for the craftsman and student; nuggets of information

collected from various sources and presented here for your edification and diversion ★

New Four-color Process

• After printing two hundred million pages of its new four-color illustrations during the past twenty-two months, *The Saturday Evening Post* recently devoted two pages to make the first announcement to the public of its new mechanical development of printing four-color reproductions and instant drying in one continuous operation on both sides of the paper. New presses weighing 400,000 pounds each are being installed in the Curtis Publishing Company's plant at Philadelphia.

Other developments along original lines standing to the credit of Curtis are the double two-color halftone perfecter, the McKee sheet-fed press for "wet printing" of four colors on one side, the multi-color process for printing four colors on one side and two colors on the reverse of a web, folding and gathering machines for spreading color pages through the magazines, process of using black letterpress ink dried by heat, and the now well known and widely used process of spraying to prevent offset.

Printing in South America

• While the United States is observing the tercentenary of the establishment of the first printing press in the colonies by Stephen Daye in 1638, evidence comes from South America indicating that as early as 1612 a printing press was operated at Juli Pueblo, a Spanish mission station 12,000 feet above sea level in the Peruvian Andes mountains. The statement seems to be borne out by an imprint in a 350-page book, still in existence in the Bodleian Library, Oxford, and in the British Museum.

New Calendar Idea

• The Country Women's Association of New South Wales is distributing a calendar dedicated to trees. The first sheet bears a dedication to tree lovers. On each of the twelve sheets is a fine tree picture beautifully printed in sepia, each scene being by Australian artists and photographers on local subjects, and each being accompanied by verse by Australian poets. Besides aiming at educating the public to a love of trees, the woman's association is also working toward amelioration of conditions causing soil erosion.

American Autograph Hunter

• Cecil Hunt's new book, "There's Fun in Fleet Street," relates that Rudyard Kipling, like many famous authors, was constantly being begged for his autograph. An American wrote him that he understood that Kipling received half-a-crown a word. Accordingly,

he enclosed five shillings and his autograph album. Kipling returned the album, not with the coveted name, however, but with the polite words, "Thank you."

Uniformed Newspaper-dealers

• The social-service police of Hungary are reported to have ordered all magazine and newspaper distributors to wear a special uniform and to hold a permit, otherwise they will be classified as peddlers. This order was accompanied by the declaration that peddlers and beggars were overrunning Bucharest and that too many robberies and acts of violence were being committed by persons under the guise of newspaper dealers. The police hope to establish better order.

Air Conditioning for Health

• While the advantages of air conditioning frequently have been stressed from a *production* standpoint, the health angle has received less attention. The beneficial effects of maintaining a low-humidity condition are touched upon in a report given by Dr. Albert G. Young, medical director of Corey Hill Hospital, Brookline, Massachusetts, claimed to be the country's first completely air-conditioned hospital. Extensive tests of the effects of air conditioning have been made.

According to Doctor Young's observations, 25 to 35 per cent relative humidity is the ideal for most individuals. "In going below this," he says, "there is no detrimental effect, but we do not know of any value attained by

a lower humidity. When we go above 35 per cent relative humidity, we do know that it places a greater load on the heart and circulation, as well as on the respiration. To the normal individual this is hardly noticeable until the humidity reaches 65 per cent or more, but the patient who is suffering from a circulatory disease will show a decided change by the time the humidity has reached 45 per cent, and will also react adversely to increase in temperature above 80° F."

Hosts to U. T. A.

• During the recent fifty-second annual convention of the United Typothetae of America, at Indianapolis—the first international convention of master printers to be held in that city—interest was centered on the convention hosts: the Indiana State Typothetae and the organization known as the Typothetae of Indianapolis.

The latter group was organized in 1890, three years after the organization of the United Typothetae of America. At the end of the first year the organization had fifteen members, all of whom are now dead. The halftone at the left, showing officers and members of that first group, was made from the original group photograph which hangs in the headquarters of the Indianapolis Typothetae office.

The state-wide organization, the Indiana State Typothetae, was organized in 1933 to help coordinate educational activities and code activities under the National Recovery Act. The organization survived the collapse of the N. R. A., and is today a going association with 110 members, active or associate, throughout Indiana and southeastern Michigan.



Officers and members, none of whom is now living, of the first organization of Indianapolis Typothetae

COMMON SENSE IS INDEXING NEED

PART II

By Edward N. Teall

SEVERAL correspondents have inquired, in recent letters to me, about various phases of indexing a book. They want to know about type, manner of entry, capitalization, and so on. Instead of building up to a conclusion, let me be unconventional and present the principal conclusion first, because it will help in solving each problem as it comes up. The conclusion is: Author and printer will fare better if they listen even more attentively to the voice of common sense than to the dictates of rules of editorial style.

There is much to be gained by studying samples in books. See how one publisher handles it, and how another publisher's style differs from the first one's. When you come upon an index that shows plainly it has been made with style-consciousness, analyze it and make notes, either mental or on paper, of the principal points and their treatment. Be careful not to be too strongly influenced by some single entry in an index that after all may have been made, as so many indexes are, fumblingly and at haphazard. And be most careful to separate the different styles encountered; not to take one as a guide on some one point of difficulty, and another on some other of the problems, but to consider each style as a unit. All of which boils down to a simple admonition: study the styles intelligently.

In an article back in the November, 1934, issue of *THE INLAND PRINTER*, I used a sentence that now, in reviewing the subject, seems to me to ring the bell: "The easier a reference book is to use, the more use it will get," and the more good it will do. And the index is a most important factor in making reference easy and helpful; a vital, even an indispensable factor. If such a book were to be published without an index, each reader who wanted to make frequent use of it and desired to trace subject-references through the text would have to make notes for his own guidance—which, in effect, would be nothing but the index which the publisher, in all conscience, should have provided in permanent form, incorporated in the printed volume.

That 1934 article presented some facts that should now be re-presented,

so I proceed, without apology, to review myself, for the benefit of those who do not possess the rich treasure of an *INLAND PRINTER* file running back through the fertile years. First, the mechanical operation of making copy for the printer. An index is best made on cards, because you can enter each item as it turns up and shuffle the cards into alphabetical order, bringing together all entries on each topic, and clearing the way for cross-reference. Worth quoting is this, from that four-year-old article (like good liquor, good counsel should but ripen with the passage of time):

It is better to make too many cards than to try to economize. A superfluous card can be thrown out with little loss. An omission, however, may cause serious defect in the final product; you might catch it later, or you might not. Better be safe than sorry.

The Yale University Press "*Handbook of Style*," which was under consideration, gave some extremely valuable pointers. It noted the fact that a full index will contain main heads, with a varying number of subheads. It advised putting on each card the main head, then the subhead. Then all you have to do when you bring the cards together to make copy for the printer is to cross off the main head. It is easily seen that this method saves time and work, as compared with the alternative possibility of shuffling the deck for the main head each time a sub-entry turns up. First, the rough work; then, the kickful operation of pulling the whole thing together, to get it into workable shape.

That Yale book was rich in practical suggestion for authors. Many authors do not even know enough about printing to realize that there is not the slightest use in making an index from the copy; that is, with reference to copy pagination. Page 79 of your copy may be only page 67 in the book. Your work would be an utter waste of time and energy, to say nothing of paper and ink or typewriter ribbon. It would all, inevitably, have to be done over. Let no young author, boiling over with energy and eager to get things moving, say to himself: "This is just an old fuddyyuddy's advice, I'll go ahead and make my index, and let the printer straighten it out." That would cost him plenty,

before the job is done. No—this is two-and-two-is-four fact, not theory or personal preference between alternative ways of doing. It's just as much a working fact as the fact that tile cement won't hold on wood. You may disregard it, if you like; but you will surely pay for your rashness.

All right; that's the first step. Next, heed this bit of excellent advice from Yale: Make your index references either to pages or to sections (or paragraphs), as you like but not to both. The favored way to give both kinds of reference is to use one kind of type for a page reference and another for section reference. The University of Chicago Press, highly respected in such matters, starts off the index to its own manual of style with this note: "Reference figures in italics are to page numbers; those in roman refer to section numbers."

With all due respect to the Chicago people, I take sides with Yale. Even a printer, the most type-conscious person in the world, might very easily mix his references, thus presented. He might become so interested in the pursuit of references that he would see "256" in italics, and turn to Section 256—or see it in roman, and turn to page 256. And if a printer could be thus sidetracked, what would the ordinary person, not a printer, do? He could easily, I think, get himself into a jam, and stretch his already work-strained nerves to the cracking point.

The reference to section or paragraph, where sections or paragraphs are numbered throughout the text, is no doubt a shade more exact, precise, than page reference, leaving the reader to run through the whole page, perhaps, before he hits the exact spot where his search is to be rewarded with success. The point right here is not to dictate a choice between one method and the other, but to indicate quite clearly the presence of an alternative and help the indexer in making his decision. If you like the two-type style, okay—use it. But my own advice would coincide with Yale's: use one style or the other, not both. Two styles in one index are bound to be confusing. It is no reflection whatever upon the consultant's intelligence to simplify the process of reference and avoid confusion by adopting and adhering to one method or the other, either page reference or section reference. It would be very interesting if we might hear from Chicago just why it uses the double-reference method.

(Just possibly, it no longer does; my copy of the book is several years old.)

Next, the author, or whoever makes his index (there are many hack workers doing it), should not jump in without knowing just how deep the water is. One book can safely and profitably be lightly indexed; another needs close, exact, complete analysis in its index, with abundance of cross-references. I have seen books erring in both directions; some overloaded with references under entry words that no one would ever think of looking for, and others skimmed to a point where location of desired minor phases is extremely vexatious. Guard against both extremes, and in determining your policy, be guided by the nature of the book and its usefulness: scholarly or general.

One piece of advice, however, that I would present for authors' and other indexers' consideration, is this: It is much better to give too much than to offer too little. The surplusage may be skipped—and indeed what is surplusage for one consultant may be just the thing that is wanted by another. If too little is given, how is the deficiency to be made up? Only laboriously, if at all; and through labor done by the reader, who has actually, in buying the book, paid for the labor that should have been done for him by other people.

As I said back in '34, "One thing the indexer should look out for is to be sure that the subheads under every main heading are full and complete. If your book mentions Bolsheviks frequently, try to include under the heading "Bolshevik" every single reference to Bolsheviks. It is far better to include a dozen references which may be passed over by some student of the volume than to omit any reference which might be of interest to any of its consultants."

★ ★

Guide to More Business

To the Editor: Some months ago we saw in your journal a suggestion for printing halftones in two colors. Under separate cover we are forwarding a piece of work which was produced by means of the idea suggested. We would welcome your criticism of same. . . . Also enclosed please find several examples of the way in which we have employed your monthly mailing-piece suggestions for printers. These folders have created a good deal of favorable comment and have brought us real business.—HECTOR C. MATHESON, commercial art, and color printer, of Timaru, New Zealand.

NEW BOOKS

Copy and Proof

HERE IS an exceedingly interesting little book, interesting for reasons other than the helpful information it contains for proofreaders and others having to do with the preparation of copy or the handling of proofs. It comes to us all the way from Allahabad, India; it was written by Krishna Prasad Dar, manager of The Allahabad Law Journal Press, and has a foreword by Dr. C. Y. Chintamani, D. Litt., chief editor of *The Leader*.

The author states in his preface that his sole object in compiling this book has been to give, in as short space as possible, everything that has been found to be useful for authors, compositors, proofreaders, students of printing, and executives in the printing trade. He has carried out that object, and into about 150 pages (4½ by 6½) he has packed a great amount of informative material, reference material of a helpful nature.

"Not much care is taken in the reading of proofs in various printing plants," states the author in opening his first chapter, and he continues: "It is a general belief that anybody can read proofs, whereas it takes years of hard training to reach perfection, an achievement seldom attained. To turn out work as free from mistakes as is humanly possible is a thing worth striving for." The responsibilities of the proofreader are briefly dwelt upon, and hints for authors are given.

Under "Hints to the Proofreader" some thoughts are expressed that we in this country could well take to heart. "Good proofreaders are assets to a printing plant," the author writes. "They must watch a dozen diverse things at once." And the proofreader "must know a greater number of things besides correct spelling than any other man in any other occupation. . . . A proofreader's subconscious mind may be compared to a lumber room where there are a thousand and one things that 'may come in handy

some day'. . . . Perfect printing is the great desideratum in these modern times, and a large degree of responsibility for perfection in printing rests with the proofreader"—thus the responsibility of the proofreader, and the need for careful attention to good proofreading, are emphasized. There is no half-way mark with the author, he shows no quarter for those printers who let slipshod work go through their plants, and insists it is the printer's duty to see that the printed matter he turns out is free from errors. That burden emphatically is the printer's, and he cannot slight his work and pass the responsibility on, even though proofs are sent for the author's approval.

And Dr. Chintamani likewise is emphatic in his remarks along the same lines. Thirty-nine years as a journalist have given him ample opportunity to become well acquainted with the need for careful proofreading. "Of proofreading," he says, "I have had to do an endless quantity, and still I am not free of this uninteresting and tiresome yet inevitable duty. If it does not make an impossible call upon one's intelligence or learning, it still cannot be dismissed as a mere rule-of-thumb practice to which any fool should be equal. . . . That a proofreader must be a failure whose spelling is weak, goes without saying. But he should also be strong in grammar and perhaps in idiom. . . . And he should never despise the aid of the dictionary."

Yes, our fellow printer and proofreader in far off Allahabad has compiled some decidedly important and necessary comments on the necessity of strict attention to care in reading and being ever on the alert to make printed matter as near perfection as is humanly possible. In addition there are words of caution and advice for the copyholder, and concise discussion of other features such as punctuation, capitalization, compounds, abbreviations, the use of suffixes, and so on, as well as useful tables to which the

printer and proofreader require frequent reference, and a dictionary of printing terms.

As an example of bookwork, the volume is a beauty. It is nicely printed, well bound in board covers, cloth covered, with good readable type, and characterized by careful attention to those points the author has so emphatically brought out with regard to careful proofreading.—H. B. H.

The Art of the Book

HERE is another of those interesting and instructive volumes that come at regular intervals from The Studio Limited, 44 Leicester Square, London, England. "The Art of the Book" is the special autumn number of *The Studio*. The author, Bernard H. Newdigate, states in opening his preface, "The interest of this book about Books lies in the examples which form the greater part of its contents. They are all from books printed within the last decade. . . ."

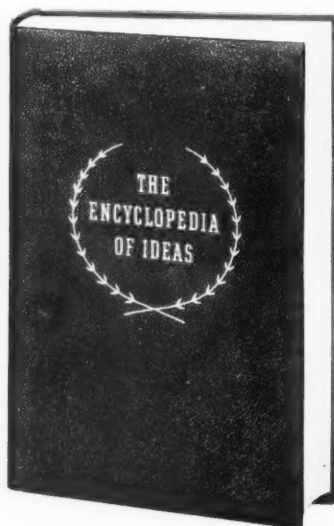
The numerous reproductions of book pages included in this volume are enhanced considerably by Mr. Newdigate's own comments. He says, for example: "If, then, there is an art of the book, it is that of producing and presenting a book so that it may be read with ease, with comfort, and with pleasure. We may put these conditions more precisely as ease for the reader's understanding through his eye, comfort for his hand and body, and pleasure for his esthetic sense. . . . Books indeed minister to every state and condition and every pursuit of mankind; and so their producer must adapt their form and method to the needs and purpose and condition of those for whom they are written and by whom they are to be read."

The first chapter, a brief one, discourses on "Book Production—1900-1923." The next one, "Book Production—1923-1933." Then follow discussions on "The Sizes of Books"; "Type Design and Printing," this being divided into England and America, Holland, Germany, France, Italy. Other chapters take up "On Typesetting and Layout," "Illustration and Text," "The Work of the Presses."

"The Art of the Book," by Bernard H. Newdigate, size 8¼ by 11½ inches, is published by The Studio Limited, London, England; New York City representatives, Studio Publications Incorporated, 381 Fourth Avenue. Price \$4.75 for cloth binding; \$3.75 for paper binding.

"Encyclopedia of Ideas"

HERE is the most ambitious undertaking in the way of a book of ideas, suggestions, and layouts for printed pieces that this reviewer has had the opportunity to examine in many a day. It is a huge volume 11¼ by 17¼ inches in size, practically 1½ inches thick including the heavy board covers, the inside pages alone measuring 1⅛ inches in thickness. It is a volume that should find ready and wide acceptance among printers and advertising men seeking ideas and suggestions for layouts, type styles and uses, illustrations, folds, and so on, for assistance in creating and planning



Two years of creative effort went into the production of this 238-page volume of ideas and illustrations suitable for direct-mail

almost any of that multitude of pieces that would be classified under the heading of advertising literature—printing created for selling or merchandising purposes.

The statement of purpose says "The Encyclopedia of Ideas" does four things: (1) Explains in simple terms, and illustrates the fundamentals to be considered in layout; (2) shows the advertising man who is not an artist simple formations of characters for indicating type faces on layouts; (3) gives pointers on selecting the proper type face for an advertisement; (4) and illustrates many hundreds of simple yet attractive layouts and headings which can be referred to when working out an idea. It does all that, and more; for study of the layouts and the ideas presented in and by them is certain to

result in new ideas or ways in which those shown can be adapted without mere slavish copying.

As the foreword there appears a statement over the signatures of S. F. Beatty, secretary of the Chicago Graphic Arts Federation, and Henry Hoke, secretary of the Direct Mail Advertising Association, the last lines of which read: "... any work that acts as a stimulant for those in the advertising profession and its associated crafts should be welcomed with enthusiastic acceptance. The publishers of 'The Encyclopedia of Ideas' are to be commended for making available an unending source of suggestions for layout design and type selection.

In the statement of purpose will be found many good points pertaining to the creation of advertising pieces, such as competing for attention, sales and advertising, repetition, production, and the mailing list. Then follows a section on "Layout Fundamentals," covering such features as planning the layout, formal balance and informal balance, power of attraction, appeal, simplicity, emphasis, and continuity, all demonstrated with reproductions of actual layouts.

The next section, "Type and Rule in Layout," is devoted to the fundamental characteristics of type faces and ways in which various classifications of type can be indicated on rough layouts. Here several alphabets—six, in fact—are shown to demonstrate the six classifications (old-style, modern, sans-serif, square-serif, condensed, and script), these being followed by layouts and descriptive matter on selecting the type faces to fit the job, rules for decoration and design, and stunts with type and rule.

Remaining sections cover business stationery, return cards that really return, envelopes that sell the enclosure, style pages for house-organs, and the various ways of treating the commonplace in an uncommon way. These helpful pointers are followed by a large selection of layouts classified under ideas for fall, for winter, for spring, and so on.

At the back of the volume is a number of pages of illustrations, classified and numbered, electrotypes of which may be secured from the publishers. A price list of electrotypes is given.

A particular advantage of this book is the large size of the reproductions of layouts shown, which makes it much easier to visualize the finished piece, many of the layouts being practically full size, especially those for blotters,

letterheads, and the smaller folders. The whole presents a gold mine of ideas for the creation of printed pieces. One of its important features is that the printer having such a book can get it out and show it to a customer, thus giving the customers ideas and enabling them to decide more definitely on the character of printed matter wanted. Likewise it should enable the printer to better serve his customers by more definitely visualizing the type and character of printing they are seeking.

The publisher of the book, Bernard Snyder, of the American Typesetting Corporation, Chicago, expresses the belief that the volume should also be a great help to printers in reducing their costs, especially through eliminating many of the uncertainties and misunderstandings that so frequently arise when endeavoring to grasp what a customer has in mind. In fact, the book should prove a great help in enabling the printer to show the customer what his printed piece will look like, before actual work is started, thereby avoiding costly changes caused by not fully grasping the customer's ideas.

"The Encyclopedia of Ideas" can be ordered through THE INLAND PRINTER book department; it is priced at \$15, and will be sent express collect.

How to Plan Print

A British publication, this book is intended to help "the man or woman who has to 'dress' printed matter—anything from a book to a leaflet—in such a form that people will feel like reading it at the first glance."

Essentially it is a book for students, starting, as it does, with typographical printing surfaces, and describing at the outset the dimensions of type, then going into the word form, legibility, type faces and their selection, and so on. The second chapter takes up arrangement, dealing with the principles of design, harmony, shape harmony, color, proportion, balance and contrast, the use of decoration.

Then follows a chapter on designing for print, taking up such phases of the work as typography of books, parts of a book, typography of advertising, and so on. The book closes with a note on present-day tendencies.

John Charles Tarr, the author, is a British consultant typographer, and also chief instructor in typography at Twickenham Technical Institute. "How to Plan Print" is published by Crosby Lockwood and Son, Limited, London, England.—H. B. H.

TRIBUTE TO 'BILFAF'

STEEMED SIRE: It gives me great pleasure to pay tribute to a father who never knew the meaning of "30." While I have been a dealer in words with you for over a quarter of a century, I cannot find the proper words to thank you for what you have done for me. From birth, I took for granted the sacrifices that were made and the money that was expended for my needs and education—I took them in the same manner that my boy has taken them from me as he grew up.

You were always impatient, the most impatient man I have ever known. Often when walking on the streets—you in your 40's, I in my 20's—we would get behind some dawdlers, and you would pull me by the arm, side-step, get in front, and say to me: "No wonder some people never get anywhere. Son, it is the easiest thing in the world to succeed; everybody else is willing to let you."

How you found time to serve on so many business, civic, charitable, and social institutions, in addition to managing a troublesome printing plant, is beyond my ken. It seems to me that the town had confidence only in projects that "Bilfaf" agreed to head.

Sports you never knew; but, after opening the daily mail, Mr. Frazier's INLAND PRINTER, along with other magazines, was laid on a desk behind you and taken home at night to be read with untold joy. Very little that passed under your eyes ever vanished from that head of yours. From the Bible down to Boccaccio, every famous character in literature was meat for you, and their remembered utterances made you an inimitable toastmaster.

You must have been a good church-going boy, for I have in my possession a Bible, which I greatly treasure, inscribed as follows: "Presented to Willie Pfaff by the Canal Street Presbyterian Sunday School, for the *perfect* recitation of the Shorter Catechism." This is signed by the superintendent and secretary, and dated New Orleans, June 22, 1884. You may not go to church as often now as then, but you aid more. I know that you feel the church is a vital necessity in any community.

As a human being you have been a big success. As my dad, you have been as fine a one as any boy ever had—kind, hard-working, jolly; stern at times, with the purpose always in view of shaping a good citizen.

Scarcely a day goes by that someone doesn't say to me, "If you are half as good a man as your father, you will be all right." But I am afraid it is not to be.—Your only son, W. S. P.



WILLIAM PFAFF: Secretary-treasurer, Searcy & Pfaff, Limited, New Orleans, Louisiana. Has held many civic and national offices. President of the United Typothetae of America, 1930-32. A tireless worker in graphic arts fields, and a witty speaker. Began apprenticeship in New Orleans in 1883—is still at it

WRITTEN BY WILLIAM S. PFAFF

GUIDE TO MODERN PRESSWORK

Second of a series of articles discussing factors essential to modern pressroom efficiency. Elimination of all makeready on letterpress printing is Utopian ideal, says this authority, pointing out the best approach

By W. W. HITCHNER

ONE HEARS considerable talk nowadays about printing without makeready. Well, if conditions are ideal in every way, certain jobs *can* be printed with but very little makeready. But those who thoroughly understand letterpress printing, and have a knowledge of the many classes and kinds, know that as long as we print from the type and plates we have today on papers varying considerably in surface characteristics, formation, and evenness, we will be compelled to do a certain amount of makeready.

We make ready for many different reasons—not always merely to bring the form to a perfect plane or to rectify errors in the press, but often to compensate for errors, for instance, in the original engravings, due, perhaps, to the customer's unwillingness to pay the price for the best engravings. We make ready to force the printed object into paper that varies in thickness, or that possesses an uneven surface. We make ready to relieve worn or hard printing edges.

When we talk of eliminating *all* makeready on letterpress printing we are talking in Utopian terms—because it just simply isn't in the picture. I will say, however, that there are certain classes of work that, if all conditions are nearly ideal, can be run with very little makeready so far as patching up under plates and marked-out overlays are concerned.

A good printing plate should require no underlay. We should underlay plates only when they have low or high spots in them, in order to secure as nearly a level plane as possible. If we have this level plane to begin with, let us not upset this ideal condition by placing a lot of patches under plates where they are not needed. Let us stop to consider what really happens when we underlay plates.

Makeready is nothing more than a correction of an error that may be in the printing plate, in the base on which the plate is mounted, or in the printing press itself. In treating or correcting these errors we should know, at all times, exactly what we intend to do.

A really good pressman should be able to give definite information regarding every move he makes. Let me cite a personal instance. On one of my tours of inspection through the pressroom, I examined a marked-out sheet that was being patched up with folio by the pressman's assistant. This sheet, I learned, was to be an underlay. I was attracted to one particular plate—a reproduction of a picture of several gulls flying over water. The background for these gulls consisted of a perfect highlight screen. The plate itself did not show any weakness or holes in the print, yet the pressman had rung up the birds, calling for patches of folio from one-quarter to one-half of an inch. Naturally, the patches extended into the highlights. Yet when the pressman was questioned regarding the patches, he was at a loss to explain them. In fact, he admitted that he did not know why he had put any marks on this page at all. Let us pause to analyze what the result of this artistic work would have accomplished if it had been allowed to pass. It is a good example.

In the first place, to get any result from these patches of folio the plates necessarily must bend. Now most plates measure .152 of an inch. It is foolish to expect to bend a plate with a patch under one-half an inch, and we must always remember that when we correct low spots in plates by underlaying we are bound to upset certain portions of the plate that originally were correct. When a patch of folio, which we will call .002, is placed under a plate, this patch, if large enough, will not only respond to the size of the patch itself, but will extend at least one-eighth of an inch beyond the size of the patch. Now to get back to the original subject of the gulls. It can very readily be seen that the patches under this plate would have done considerable harm, as the level plane which was there originally would have been disturbed and the highlights would have been distorted or built up, when in reality they should have been set back slightly.

It is important that the pressman use a hard, sharp pencil when marking out for underlays and make his marks about one-eighth of an inch smaller than the weakness in the print shows. Few pressmen give this fact any consideration, which is why we often have imperfect printings, slurs, and the like.

I do not think we should be as concerned about eliminating makeready entirely as we should be about reducing lost motion and useless efforts in making ready. Let us train our men to take the short cuts and to work along the lines of least resistance. Underlaying is indeed a very important phase of makeready.

I have often seen sheets marked out for underlays with as much painstaking care as if they were overlays to go on the cylinder—details in halftones rung up, and solids reinforced; on close examination it would be found that the sheet in question had been pulled with much too heavy an impression, thereby defeating the whole purpose of an underlay which, as stated before, is to bring the weak portions of the plates up to a level plane, and the only way we can find these weak portions is to print with light enough impression to show them up.

After this elaborate underlay has been carefully patched up, consuming much time, and has been accurately placed under the plates, it may be noted that the patent metal base is not solid base, but the kind with grooves running through it. The result will be that about one-half of the patches that were so carefully put on came right above the grooves and had no effect on the plates whatsoever. Many pressmen still are hard to convince that it is a waste of time to use .001 tissue under plates when they should always use .002. They have done it for years and are considered good workmen. If you can get these pressmen who *are* considered good, to so systematize their work as to eliminate all lost motion then you will indeed have men very far above the average.

The most foolish underlaying is that done on a wood base, with the hope of

accomplishing more than just the leveling of it. Useless effort! It is strange that there are many who still cannot resist the temptation to put small patches of paper under a thick block of wood with the expectation or the hope that such patches will influence only a certain small area of the cut on its surface. The result, of course, is usually a rock in the block.

The marking out of a sheet calls for practice and the proper application of keen judgment based upon experience. A real craftsman will analyze the jobs he prints, and, when they are completed, will check the errors of omission and commission he has made, and profit by his experience.

Makeready is somewhat similar to erecting a sky-scraper—the foundation must be as nearly perfect as it is possible to get it, if best results are to be obtained and held. The permanency of the makeready in guaranteeing the uninterrupted run of the press, and in extending the life of plates, depends, as far as the makeready itself is concerned, upon how lightly the form can be pressed against the paper and still get the good printed results which are essential to the satisfactory production of the work. Good printing on long runs can be obtained from delicate surfaces only by the greatest care in applying the pressure.

At the beginning of makeready, a pressman should always find the proper pressure, usually called impression, by reducing the pressure until too light and then building up until correct. This is called building up the pressure to find the minimum; thereafter, throughout the entire process of making ready, this amount of pressure should be held. Unless this building-up method is used, there is always danger of carrying too much pressure.

This correct pressure also should be in perfect relation to the pitch line of the cylinder-driving gear, and when so adjusted is called the "printing line." The term "printing line" is often somewhat of a mystery to many pressmen; in simple language, it really means that particular height of the form and packing which will run together in perfect harmony with the gear-pitch line and the press-bearer height.

The printing line is not the same line as the gear-pitch line, nor does it "stay put" on all jobs; it must be established on different forms depending upon the amount of pressure used to secure the correct impression.

Some common causes of the printing line being off are as follows:—



Type Faces— Human Faces

What makes that difference?

Two pieces of printing can be the same size and color, yet one awakens avid interest; the other is cast aside, unable to hold or even interest the reader.

Often it is the type face that compels attention. Like human faces, some are attractive; others are plain, even ugly. Our salesman will be pleased to show you the attractive kinds that fill our cases. And while we do not call these good-looking designs "Clark Gable type" or "Robert Taylor type"—they do put personality in your printing pieces, and stamp The Lund Press as a veritable Hollywood of handsome type faces. Main 6338.

Copy from Topics in 10-Point, house-organ of The Lund Press, Incorporated, Minneapolis

Halftones under or over proper form height; makeready too heavy; halftones that rock under impression; and cylinder not riding properly on its bearers, which would cause the cylinder to be overpacked.

A powerful magnifying glass is a valuable aid to a pressman in many ways. One of the best is a good linen-tester glass. With such a glass, slurs in plates or forms easily can be detected and remedied. It is a very good practice to check all heavy halftone forms for slurs before any real makeready is done on the cylinder. And this is where the good magnifying glass comes in handy. Many times slur trouble will not become apparent to the naked eye until the plates are badly worn. The time to correct a slur is *before* the plates have had a chance to wear and become troublesome in use.

A good test, after makeready is considered complete—especially on long runs—is to print an impression on a good grade of news-print paper on top of a sheet of the stock which is to be used on the job.

Take careful note of the highlights on this sheet of news. If they print sharp, clear, and clean, as they should, the makeready is correct; if they appear cloudy, or dirty, it proves that the impression is excessive and must be reduced where shown. If any highlights appear broken, more impression, of course, must be added. This test never fails, and is invaluable on all halftones and process-color printing where the runs are long and the pressman is desirous of getting the utmost from his plates.

It is up to the pressman to see that the cylinder is packed so that the travel of the cylinder and of the form will be alike. If the cylinder is overpacked or underpacked; true contact cannot be had, and usually a slur will appear. In either event, the proper travel is disturbed and, therefore, a condition exists which causes friction between the form and the packing of the cylinder. If the cylinder is very much overpacked, the packing will have a tendency to creep away from the grippers and pull out of the clamps, because the increased circumference of the cylinder makes the packing move faster than normal.

The opposite conditions exist when the cylinder is underpacked and the form too much above type high. In this case, the surface of the form is traveling faster than the surface of the cylinder, and it, therefore, pushes the packing ahead. Naturally, friction has a tendency to wear plates, and we certainly get friction or slur unless we maintain our pitch line, which means proper height of form and packing. The pressman should know at all times the amount of packing his press carries. This amount varies on most cylinder presses, even when new. When presses are old and worn this variation will be more noticeable. (We find in our pressroom that the undercut of the cylinder on the Miehle presses varies from about .066 of an inch to .071. I believe the undercut of the Miehle press is supposed to be .070 of an inch when new, but this will vary slightly.)

When thick stock or cardboard is to be printed, packing for the cylinder must, of course, be reduced accordingly. The depth or cut of a cylinder easily can be found by measuring with a small piece of manila paper placed on the bare cylinder close up to the cylinder bearer; the proper amount of packing can be ascertained by using a straight-edge.

The pressman always should remember that he works on a machine

whose every motion is just calculated to a nicety—in fact, calculated so accurately that a sheet of .003 paper makes a difference in adjustment. I am referring, of course, to a new press or one in good condition. This same difference may change the relative motions of the bed and cylinder, which, as stated before, should travel together perfectly if slurs and other troubles are to be avoided.

In color work, where the register is of such vital importance, it is necessary that the makeready be done as accurately as possible. The point system of makeready is the most accurate and should be used on all halftone and color forms that require much makeready attention.

In packing the cylinder for the point system of makeready, put on the packing in the usual way, but allow for two manila topsheets instead of one. Paste the second manila sheet that is to stay on the cylinder as the regular topsheet, but do not paste the one on top. When the form has been underlaid properly and the okay for position obtained, we are then ready for the final makeready on the cylinder. Run the press at normal speed and print an impression on the topsheet. This impression should be one sheet lighter than the impression you plan to run. This will show up all the weak spots and imperfections if the proper amount of ink is on the press. Too much ink will not allow the weak places to be seen, and not enough ink will necessitate too much guesswork, which is what we are striving to eliminate at all times.

Let us take, for example, a thirty-two-page form. We will plan to cut and hang this point sheet in quarters which, of course, will be eight pages. Mark the point sheet one, two, three, and four. One and two will indicate the gripper sections. Now take an awl or a tympan stabber, and punch or stab a hole in the center margin of each four pages. (Many pressmen make the mistake of placing their point marks at the top of each section. Stabbing in the center margin of each four pages is far more accurate.)

In cutting this point sheet into quarter sections, be careful not to cut off the point marks. In this system of making ready, many first-class jobs can be started up with no other makeready than the point sheet and either hand-cut or mechanical overlays. If this is the case, care must be taken to see that the underlaying has been properly done.

When marking out, the pressman should be careful not to overdo this operation, because not only is time consumed in marking out and spotting up, but if the pressman has overdone the marking out of his first sheet, he will find it necessary to mark out a second sheet to compensate for errors in the first. When this happens, it is seldom that a level impression is ever actually obtained.

Now a word as to overlays. The purpose of an overlay is to increase the impression in the dark portions of a halftone print, and to reduce the impression in the delicate and highlight portions. It should be remembered, when using overlays of any kind, that the solids should not be built up too heavily, as they are not to stand out sharply as black masses from the remainder of the design or picture. Contrast is needed, but at the same time the tones should blend.

The antiquated method of cutting overlays by hand is still sponsored by many printing plants today. To cut a good overlay is not only tedious, but much time is consumed, and that is why mechanical overlays are used in all progressive pressrooms. The method of hand-cutting overlays is usually carried to extremes. In other words, the reinforcing of solids and the reducing of highlights is overdone to such an extent that considerable spotting-up, which means lost time, must be done to equalize the pressure on the halftones after the overlays have been matched on and a sheet pulled for makeready. This is caused

by the solids having been brought up too strong and consequently revealing a bearing off of the highlights.

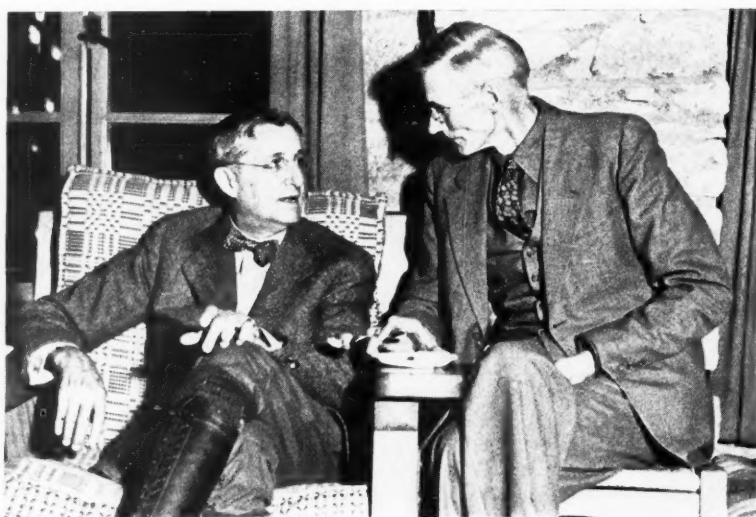
This bringing back of the highlights by patching up with tissue will have a tendency to cause them to lose sharpness of detail, as certain spots of tissue are bound to cover areas that do not need further pressure.

The progressive pressman should own a good micrometer, and he should speak in terms of thousandths of an inch instead of sheets. There is no guesswork when using this method; the micrometer is an authority and always accepted as such. With the aid of the micrometer the pressman will know just what thickness the material is he has to work with at all times. Regular manila sheets usually measure .005 to .006; makeready tissue .001 and .001½; and French folio .002.

Cardboard printing, and especially process-color work on cardboard, is difficult work.

If the board is not cut square, which is very often the case, the side guide will be moved, which will cause no end of trouble. To prevent this, do the following: When getting position, lower the bottom guide, the one farthest from the side guide, two leads, and if necessary put two leads in back of the chase, to square up the form. This will cause the sheet gradually to walk away from the side guide as it passes, instead of slapping against the side guide, and perhaps moving it.

(Ink's place in the pressroom scheme of things will be discussed in a subsequent article.—THE EDITOR.)



Alexander Thomson, chairman of the board of the Champion Paper and Fibre Company, Hamilton, Ohio, relaxes from business cares while on his farm in Indiana. He is shown (left) chatting with a friend, Alexander Miller, in an informal pose photographed by Mrs. Thomson

Offset Technique

By ROYAL C. HOHENTHANER

Questions about offset are welcomed by Mr. Hohenthanner, and will be answered through this department

Blue-Prints on Zinc

We are wondering if you could help us figure out what is wrong with our blue-prints on the zinc plate. While we take every precaution in making these prints, every once in a while the blue-print itself will roll up or take ink. Then too, at times the print is entirely too delicate. The formula we are using seems to work all right in another shop.

Distilled water	3½ oz.
Alcohol	½ oz.
Ammonium citrate of iron	½ oz.
Potassium ferrocyanide	150 grains
Egg albumen (powdered)	225 grains
Honey (or caramel)	30 grains

The plate is counter etched and coated with weak gum water; then, while still wet, it is coated with the blue-print solution on the whirler. We print the plate until the shadows or lines appear to become a bronze shade. After the print is made, we soak the plate for ten minutes and then rinse it in a weak solution of acetic acid.—R. L. McM., Rochester, New York.

Unless we are very much mistaken, the formula outlined is one which was a popular *photoengraving* procedure for many years in producing blue-prints on metal. While no doubt the above method does produce a nice blue image, we suspect that the completed "blue-print" is far too durable for offset work. Briefly, the strong mordants (etches) used in photoengraving easily destroy the original blue-print, whereas in lithography the comparatively mild acids employed hardly have the same action, and for this reason the insolubilized image accepts ink when on the press.

The following blue-print procedure and formulas should be found satisfactory in every way:

1. Flush a clean, suitably grained zinc plate with water, and, after scrubbing vigorously with a scrub brush, drain and again scrub the following cyanide solution into the grain.

Cyanide Cleaning Solution

Water	1 gallon
Potassium cyanide	2 ounces

2. After you have scrubbed about one minute, the cyanide is flushed off with water, again scrubbed under the

tap, and then counter etched with the following (which is also scrubbed into the grain):

Counter Etch

Water	1 gallon
Potassium alum	3 ounces
Nitric acid C. P.	⅛ ounce

3. Again flush with water and scrub under the tap. The plate is now ready to be placed on the whirler to be coated with the following:

Blue-Print Solution (A)

Distilled water	5 ounces
Potassium ferricyanide	1¾ ounces

(B)

Distilled water	15 ounces
Iron and ammonium citrate (green scales)	3½ ounces

Mix both A and B separately and store in individual dark brown bottles. Before using, mix together one and one-half parts A to five parts of B, and filter well through regular filter paper.

4. After the plate is placed on the whirler and is rotating at a speed of about fifty revolutions a minute, it is flushed with water. When excess has been thrown off, a pool of blue-print solution is poured on the center of the plate; the natural centrifugal force distributes it evenly. In drying, the speed can be increased up to seventy-five revolutions, but any great application of heat to assist this is a very doubtful practice, we'd say.

5. When dry, the back of the plate is wiped off and the print made under the arc lamps—either in the vacuum frame or composing machine (about five minutes exposure).

6. After exposure, develop the plate in a tray of 5 per cent muriatic (or acetic) acid solution. Watch closely, and when the image becomes a light blue color place it immediately under running water to stop further action of the acid.

In the event a darker print is desired, intensify the image with a weak ammonium-bichromate solution.

Press and Plate Problems

In the September, 1938, issue you published a formula for fountain-solution zinc offset plates. We have used this on albumen plates and it works very well. We use a good many deep-etch plates, but to date we have not found a satisfactory *etch* for deep-etch plates. The formula you published (mentioned above) seems to be either too weak or to have some chemical not satisfactory for deep etch. We have considerable trouble keeping the plate from tinting. The image does not catch, just a light tint over the plate. We would appreciate it if you would give us a satisfactory formula.

Another trouble I would like your advice on is a streak of tint that always shows twelve inches back from the gripper. On the enclosed job, all the colors tinted a little along this streak. We have had this trouble on and off for the past year, and have tried everything, but have not found a sure cure. It will do it on either albumen or deep-etch, then go away for a couple of weeks, and then come back again for no apparent reason. We have tried all kinds of blankets, dampening rollers, synthetic rollers, and the like, but the results are about the same. We do a lot of process color work—J. M., Medford, Oregon.

If the fountain etch is mixed according to the formula given, you can rest assured that this is not the source of your trouble. Since the albumen plates print without scumming, there is no reason to blame or change the fountain solution for the tinting which results on plates of the deep-etch type. After all, the principles of printing are identical, and for this reason it would be wise to double check on deep-etch platemaking operations. We might mention that the fountain-etch formula we published is recommended by the country's foremost distributor of deep-etch chemicals.

Another fountain-etch solution:

(A)

Water	10 ounces
Chromic acid	1 ounce

(B)

Gum water (14° Baumé)	16 ounces
Phosphoric acid (85%)	¼ ounce

Use 4 ounces of A to 16 ounces of B, and add one ounce of the combination to each gallon of fountain water.

Examination of the sheet enclosed with your letter shows the streak, gear marks, uniform bleeding of the yellow, and tinting in various portions by almost all the colors.

Your trouble must be analyzed in the same manner in which a good doctor examines a patient to determine the possible cause of a headache. First he checks the eyes, then the stomach, and so on, eventually arriving at the source of the trouble.

We suggest you follow this plan—for ink, rollers, and pressure are all vital factors in lithographic printing. The first thing to do is to shut down that press and strip it bare of blanket, packing, rollers, ink—just as it was when it was being erected. Then carefully make whatever mechanical adjustments are necessary on each particular item when reassembling. Start out with new “dampers” and a good quality of ink, with nothing added but a small amount of Number 7 varnish; keep the ink as stiff as possible (always use dryers sparingly because of the greasing action which may result).

Due to the smoothness of the solids on your printed sheet, we rather suspect this ink was a little “soupy.” The particular violet color is a mean one to print in any shop, however, so purchase the best. We are inclined to believe that the pressure between the blanket and plate cylinder is the cause of the tinted strip which appears about a foot back of the gripper edge.

Examine a press plate which, when used on the press, shows this tinted streak to an unusual degree. Lay the plate out flat, remove the asphaltum, and roll it up. Without gumming, dry, measure off the distance from the gripper which corresponds with the streak in question, and then microscopically check the condition of the grain in that strip. If the grain is broken down, or is smoother than the rest of the plate (a possible cause of tinting), it would indicate that one cylinder is probably larger than the other. In this event, the cylinders would rotate smoothly to a given point and then slip ahead as a compensating measure. Naturally, the blanket, being the only factor present with a degree of elasticity, is forced to buckle very slightly, thus having an abrasive action on the grain. No doubt just such a two-inch strip would be affected as you describe.

The gear streaks seen at about one-half inch intervals, especially on the yellow, indicate the need of a thorough mechanical adjustment of that press.

Straight-Line Tints

I am interested in the method used in making tints in the process camera which are composed of lines instead of the regular halftone dots. It seems to me that tints like these are much more uniform and far easier for me to handle when I am running the job on the press. We are comparative beginners. —R. F., Los Angeles.

Tints of the “straight-line” variety should be used whenever possible, because such printing images can catch up or else be affected by acids and so on, *between the lines only*, whereas, in the usual halftone tint, each dot stands separately and is delicate to handle.

Straight-line tints are produced in several ways, the simplest being to purchase transparent mechanical-shading sheets ruled in the strength desired and use these as “master” tints, making positives on strip film, plates, or other photographic material via the contact printing method.

In order to produce such tints through the halftone screen, it becomes necessary to make a special slot or straight-line stop (diaphragm fitting the lens) designed to blot out the action of either one of the cross-lined screen rulings. Simply, the halftone screen is composed of two separate sheets of optical glass, *each* ruled in straight lines, one half of the individual lines being opaque and the remainder transparent. These are cemented together, face to face at right angles.

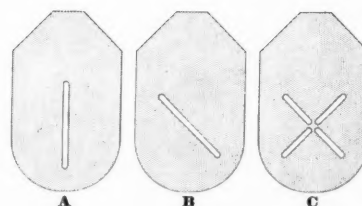
The “split stop” placed in the lens acts as a measure which suppresses the ordinary action of the ruled plates, yet allows the other to perform in the usual manner. Obviously, square or regular halftone gradations hardly can be secured without the aid of the cross lines, and for this reason straight lines must result on the negative, provided proper screen separation, exposure, and other details are in relation.

Apertures for the purpose are not at all difficult to produce if there are “flash” or “Waterhouse” stops available which fit the particular lens to be employed. In this case, it is only necessary to trace the outside boundaries of the stop onto suitable opaque material (cardboard, metal, black celluloid, or the like), marking out a center position as the prepared stop indicates; this is followed by trimming the excess opaque material to the required size. The center position is desirable in order to cut a slot or diagonal opening, which constitutes the aperture proper, in a position which corresponds to the middle of the lens and the screen angle to be used (generally 45°, Figure B).

While some insist that both exact angle and center position are essential for such stops, ordinary shop practice has shown that it is only necessary to find the center of the lens, cut the opaque material to shape, and then cut a slot from the center according to the size of the lens to be used in conjunction. Generally, a slot of $\frac{1}{16}$ of an inch wide will be found satisfactory for an 18-inch lens (cut in length to exceed the wide open “iris diaphragm”), while $\frac{1}{8}$ -inch wide is used together with a $2\frac{1}{2}$ -inch lens. The exact width is not too important, because the screen separation can be regulated as a measure of compensation when correct exposure is given.

It is not difficult to obtain the proper angle relation between the split stop and halftone-screen angle. Merely place the stop in position and rotate either screen or lens until the proper straight-line effect is noted when standing a couple of yards behind the uncovered halftone screen. Following this, the ground glass is placed in position, and the screen distance regulated through viewing the various effects obtained by a to-and-fro movement of the screen. Naturally, a focusing glass is essential to check on the sharpness of the image.

Figures A-B-C are approximately $\frac{1}{6}$ the size needed for a 25-inch lens. The shaded portions indicate the slots which transmit light. Figure B is given preference by most operators because 45° is said to give the least visual screen effect. Also, this type of diaphragm is one of the simplest it is possible to make up.



Diaphragm A is also used extensively for straight-line tints, while figure C is employed to produce cross-hatched line tints resembling the halftone screen proper. We suggest that due consideration be given to the latter type of screen pattern because of its general adaptability to the offset process. In making up the diaphragm C, it might be well to add that the openings must be in perfect relation to one another crossing at 45°.

J. S. Mertle, A. R. P. S., suggests that the fore-and-back elements of the lens be removed in the production of straight-line tints, inasmuch as the lens itself is of no particular value in this case. In fact, according to this eminent authority, the optical surfaces actually interfere with sharp renditions.

Mr. Mertle states that the camera should be drawn out to the maximum camera extension in order to facilitate the light rays penetrating the halftone screen from a distant central point. He also suggests removing the fore-and-aft elements of the lens; determining the proper diffraction through visual examination with the extended "straight-line" stop in position; and then making progressively exposed negatives which will result in the line strength desired.

We certainly must believe the latter method possesses many merits and should be given due consideration.

Original Copy Important

Since answering a recent query relative to "Offset Newspaper Work," we have received many advertising pieces on the subject, two of which are from Webendorfer-Wills, Incorporated, of Mt. Vernon, New York. One of these, a booklet 8½ by 11, is well worth writing for, to be read and filed away for future reference. It is titled "Offset Simplified With Simplified Machinery."

It is composed of twenty-two pages and includes platemaking in an elementary but simplified manner; a page of text regarding "Offset for Newspapers and Periodicals"; several pages of halftone cuts illustrating various types of Webendorfer presses; a section devoted to "The Questions Usually Asked," accompanied by suitable answers; a description of the various presses; and finally some very good arguments on "Direct Financial Advantages of Offset."

The other piece from the same source is titled "Offset Newspapers," and is in the usual newspaper tabloid size and style. In general, with the exception of a few extra halftones and a small amount of text, it contains only reprints from the booklet.

The most interesting feature of this four-page imitation newspaper edition is the ad which consumes practically all of the space on the last page.

The punch line reads: "Make Your Office Boy Your Compositor," and goes on to display: "Anyone Can Set Type With the New ——— Type."



"Hello! Look What I've Got!"

"Yes, yes! It's ye olde INLAND PRINTER. Might as well discover the good things while I'm young. Its shiny cover feels swell. Wait till no one's looking. I'll sink my tooth into it. I heard my Daddy say that it has meat in it.

"The Mommy person says that's how we get our beans. Says Dad is the assistant editor.

"Who me? I was one year old on October 29. Fooled 'em, didn't I? Just escaped that Hallowe'en.

"My name? Brenda Lillabridge Peters. The Papa person is Albert E. So long! It's time to eat."

The type advertised is in the form of black impressions of the usual type faces on heavy white stock, cut to a predetermined size. These individual pieces are composed or set up in a special stick which automatically spaces and aligns the lettering—at least so the advertisement claims. From the finished form, a proof in itself, the negative is made.

The idea of using individual type impressions to set offset reproduction proofs is not at all a new one. The method has been utilized for years and years by the lithographic check-printer, and is still being used in a few establishments. In this case, however, only standard check forms are printed, and, even then, only specialized artisans handle the composing operations.

The big difference, apparently, between the older and newer methods, is that the latter embodies the use of a special stick, which allows the office boy to be the compositor, whereas the former requires certain rigid rules to be followed by the special artists making up the relatively simple forms.

An inherent defect of such methods in general is that the individual letters cannot be assembled in a continuous tone manner, for wherever the cardboard or paper pieces are either fitted or pasted together, a sharp line occurs. These breaks appear as semi-opaque lines on the negative after photographing.

The cardboard type in question undoubtedly possesses certain merits for composing headings, titles, and so on. We would point out, however, that the average layman seldom has sufficient knowledge of layout and composition to set these units up in a sufficiently artistic manner. Generally speaking, the headings and other display are the most important part of the job, so far as we can see.

Remember, no job can be any better than the *original copy*, so it is only good sense to make that original copy as good as possible. With this in mind, we suggest getting printer's proofs whenever the cost of the job will allow it, for "printing is an art in itself."

Camera Operations

Here are one or two questions which possibly you can help us with:

1. Is the Metzograph screen useful for practical purposes in photolithography, and does it do everything as advertised?
2. Is it feasible to use film for line-register color work, or is it necessary to go to dry plate or wet plate to be assured of accuracy?
3. If you recommend dry plate for color work, especially in larger sized jobs, say 17 by 22 and over, is it feasible to strip in halftones in various spots throughout the job with strip film?
4. Has wet plate any advantages over film or dry plate—to get more detail in very fine reproduction work, for instance?—L. D. H., Winnipeg, Canada.

1. Metzograph screens cannot be recommended for photolithography because the semi-opaque grain of the screen negative is of such a variable nature that printing strength cannot be judged accurately. The same thing is true of the albumen print, for the operator never can be certain what portions will "hold" and what percentage will "walk off" when printing.

We have not noticed any advertising for screens of this type, and would be pleased to elaborate on the above if the advertising piece is enclosed with the request for further information.

2. To be absolutely certain of color registry, glass plates should be used. However, in many shops, any job that is spanned by hand is put on film.

We feel that the quality of any job which requires expensive hand-color correction should not be jeopardized

through the doubtful economy obtained by the use of film. After all, there are enough headaches in color reproduction work without having to worry about whether or not the job will fit after it is finished. The *finest* color correction is money wasted if the printed sheets fail to register. On simple line work, film can be used in many cases, provided there is *plenty* of space for overlapping of colors.

3. It is perfectly all right to use strip-film for the monochrome inserts when employing dry plates. We suggest that those portions in which the halftones are to be stripped be first scraped clean of emulsion and then the entire plate given a protective coat of collodion or varnish in order to prevent possible damage to the original photographic image through the stripping operation.

4. While wet plate is advantageous in some respects—such as latitude in manipulation, ease in stripping, high resolving power, and so on—it is questionable whether the process will continue to enjoy its present popularity because of the expense and painstaking technique involved.

We believe, due to the inherent contrast of the wet-plate method, that even more detail results when employing dry emulsions—in fact, almost a full two degrees of additional gradation may be noted when the proper exposure is given.

“Stayflat” Plates

I have been using ——— “stayflat” solution but it doesn’t seem to hold the film perfectly flat. This causes my halftone negatives to have a mottled appearance, due to imperfect contact. I would appreciate the names of some other manufacturers of “stayflat dope,” and wonder if there are any formulas available.—J. J. K., St. Paul, Minnesota.

Assuming that the air bells caused by lack of adhesion are not large enough to interfere with screen distance, it would appear that the “stayflat” plate is not the real trouble, but rather that the anti-halation backing of the film is at fault.

To prove this, fasten down a piece of unexposed film to a sheet of glass by applying adhesive tape to the edges; place a plain white sheet of paper on the camera’s copy board and make an exposure, employing the halftone screen; then, after development and fixation, examine the negative and note uniformity of the flat tint. If the tint is smooth, it proves that the defects are not present in the emulsion itself.

Next make a similar exposure, mounting the film on the regular tacky-surfaced “stayflat” plate, and, after processing, compare results. If the second negative has the mottled appearance, it indicates that light has penetrated the film and anti-halo backing, thus permitting those portions which are not in perfect contact to become halated and consequently of a “higher” tonal gradation.

The logical explanation is that the “stayflat” plate itself acts as anti-halo backing in those portions where the film is in close contact, thus instantly trapping the light as it passes through the film; whereas, in the loosened areas, the light is free to pass through the film and rebound again in a manner which promotes additional exposure of the film.

Although quite expensive, so far as initial costs are concerned, these prepared plates do retain their adhesive power for a long time and are very satisfactory for this reason.

We suggest, regardless of what type of “stayflat” is employed, that the tacky surface be constantly covered with a plain sheet of celluloid or gelatin when not actually using the plate. This will protect the sticky surface from the drying influences of the atmosphere and thereby promote longevity of the plates.

There are several formulas for “stayflat” adhesives, but the simplest of all is made from inexpensive roller composition. Merely procure several pounds of new compound; heat slowly in a double boiler; add a few ounces of glycerin, and while it is still warm flow it onto the desired support of either glass or aluminum. If an especially heavy coating is wanted, it is advisable to erect a wooden frame around the plate; pour on the desired amount of “stayflat dope” and, after allowing the solution to cool to room temperature, trim off the rough edges by employing a hot razor blade.

Another formula, said to be effective in this connection:

Soak 20 grams of sheet gelatin in cold water and after limp boil until entirely dissolved. While still hot add:

Glycerin	3½ ounces
Alcohol	½ ounce
Formaldehyde	1¼ ounce

This should be added while stirring the compound, after which it should be strained onto a pre-heated sheet of glass. The above quantity is supposed to be sufficient to cover a 24 by 30-inch plate, ⅜-inch deep.

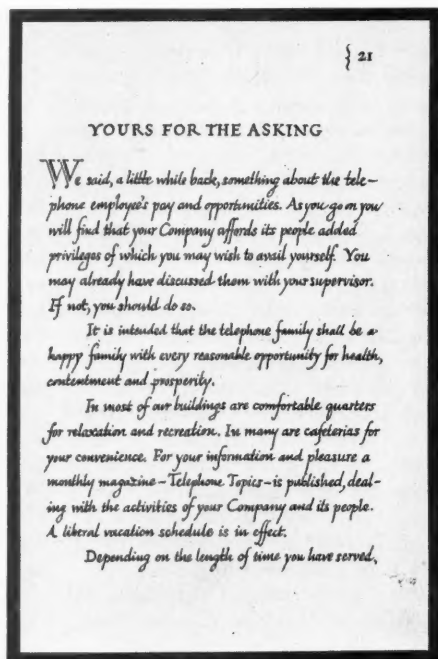
★ ★

“Hard-Times” Effect

A novel twist was given to tickets printed for a hard-times party by Schmidt Brothers, Incorporated, Chicago. The tickets (4¼ by 2½) were printed on ordinary chip board, trimmed to size on a Miller saw. The nondescript appearance of the stock, together with the ragged edges, provided a highly appropriate impression.

NOT A LINE OF TYPE!

HERE is a page (reduced) from a thirty-two-page booklet issued by the New England Telephone and Telegraph Company, Boston, Massachusetts. It is an unusual production—of interest to printers chiefly because of the fact that not a line, or even a character, of type was employed in its creation! Each one of its thirty-two text pages (5 by 7½) was entirely hand-lettered. These charming pages are the work of W. A. Dwiggs, the eminent designer, who probably is the first man in the history of modern advertising to hand-letter an entire booklet. The phone company distributed copies to all employees who had been with it for a year or less, for the purpose of giving them a better idea of the history and policies of the organization. The title, “Now That You Be-long,” indicates the booklet’s tenor.



THE MONTH'S NEWS

Brief mention of persons, products, and processes; a review of printing events, past, present, and future

N. E. A. Secretary Named

Arne Rae, field manager of the Oregon Newspaper Publishers' Association, has been selected by the board of directors of the National Editorial Association as executive secretary. He will take over his new office January 1, 1939. Mr. Rae has been O. N. P. A.'s field manager for the past ten years, and was elected president of the Newspaper Association Managers, Incorporated, last October, a position he resigned upon his selection for the N. E. A. post.

The new executive secretary is a graduate of the University of Oregon, class of 1922. He became associated with the Oregon City (Oregon) *Enterprise*, published by past N. E. A. president E. E. Brodie. Following a period as co-publisher of the Tillamook (Oregon) *Herald*, he joined the University of Oregon faculty, where he still instructs in journalism. While at the University of Oregon he became field manager of O. N. P. A.

To his position executive-secretary Rae brings a broad understanding of the service requirements of the small-town newspaper. Respected as he is by state press associations, he is assured of close cooperation, and under his guidance the N. E. A. expects to become truly representative of the country press in the United States.

A. T. F. Buys Webendorfer-Wills

The Webendorfer-Wills Company, Incorporated, offset press manufacturers, of Mount Vernon, New York, has been sold to American Type Founders, Incorporated. The new acquisition will henceforth be known as the Webendorfer-Wills Division of American Type Founders, Incorporated, thus, according even more complete expression to A. T. F.'s well known slogan, "Everything for the printer."

Following the announcement of the sale, John F. Webendorfer, the concern's founder, distributed \$250,000 in cash among his employees, the 115 workers participating in the distribution receiving from one week's salary up to \$10,000, depending on length of service and on value to the concern. In addition, each employee was assured of his position. The plant will continue under the personal direction of John F. Webendorfer, as president, and of his son, John B. Webendorfer, as vice-president.

The Webendorfer organization, according to Thomas R. Jones, president of American Type Founders, can be fitted effectively and efficiently into the purchaser's present setup, and few changes, therefore, are being considered. The acquisition, Mr. Jones adds, will be of benefit not only to American Type

Founders, but also to the entire printing industry. It will enable the company, he points out, to service the offset field and to meet the needs of many letterpress customers who occasionally have offset problems, and will, through bringing to bear on offset problems the engineering and research resources of



THOMAS R. JONES

American Type Founders, he taking a step which may lead to distinct and noteworthy improvements benefiting all phases of the printing craft.

The name, assets, and business of the Webendorfer company were included in the transaction, purchase price of which was not made public. It is reported that the annual sales volume is between \$600,000 and \$700,000. Plant is at Mount Vernon, New York.

Mr. Jones, active in graphic arts, was elected to the presidency of the Printing Equipment Association at its recent Indianapolis meeting. First-vice-president during the past year, Mr. Jones has been active in the association's affairs for five years, and was one of its founders.

Walter D. Clark Dies

Walter D. Clark, for nearly fifty years an active participant in the graphic arts industry in California, died October 10. A native of Chicago and the son of a contractor and builder, he became self-supporting as a printer when he was but fifteen, a skill acquired when he was eleven years old.

In 1886 Mr. Clark moved to Los Angeles, and five years later to Riverside, where he was linked in partnership with John B. Walters in 1892 under the firm name of Walters & Clark. Later he became sole owner of this printing firm.

Early to recognize the values of association and information in a rapidly growing industry, he was a charter member of the Club of Printing House Craftsmen, one of the first subscribers to *THE INLAND PRINTER*, and the first Riverside printer to subscribe to and adhere to the Franklin printing-price list when issued.

He was active for nearly half a century in community and association affairs of Riverside. His genial personality brought him a host of friends; with his passing Riverside and his fellow craftsmen lose a helpful guide and ever-willing counsellor.

Veteran Printer Celebrates

For over sixty-eight years George Seaton Thompson has been in the printing business. He retired recently, moving from Chicago, where he has lived since 1879, to Washington, D. C. A group of friends met with him on his eighty-fourth birthday, and wished him well in his new home.

Present-day youngsters would gasp if they were expected to work the number of hours which George Thompson worked when he started out in the printing business in Canada, May 2, 1870. For seventy-two hours composed his work week. One dollar and a half was tucked into his pay envelope when that work week was over. At the end of five years he became a journeyman; his salary became ten dollars.

The year 1876 found Mr. Thompson in Chicago, ready to enter the printing business. But hard times had laid a heavy hand upon the land, and he turned back to Toronto. But once again Chicago beckoned, and in 1879 he returned to the growing metropolis on the shores of a great lake, and remained there all these years.

Mr. Thompson was one of the founders of the Ben Franklin Club of Chicago in 1906, and for a number of years enjoyed active membership with fellow craftsmen. His departure from Chicago deprives the city of a fine printer and a good citizen.

Baltimore Graphic Arts Linked

With the organization of the Graphic Arts Association, in Baltimore, practically all the divisions of the graphic arts industry in that city will be brought into one group, thereby combining their efforts to improve and place the industry on a higher plane than ever before. Each branch of the industry will establish an organized division, and in addition to electing officers will name its representatives to sit on the board of directors and the executive committee of the parent body. The association's officers will be elected from the executive committee by the members of the parent association, and will serve as officers of the executive committee and the board of directors. A thorough organization of the graphic arts industry in Baltimore and the state of Maryland is the aim.

Printers, bookbinders, trade compositors, photoengravers, electrotypers, paper merchants, supply and equipment houses, ink distributors, printers' roller manufacturers, and others will compose the organization. Already necessary steps to become a part of the association have been taken by many groups of these divisions.

Justly heralded as progressive, the following objectives have been selected and approved: to promote the welfare and protect the interests of the industry by uniform and united action; to increase the industry's service to and improve relations with the general public and other industries; to promote the progress of the industry and the use of its products; to disseminate relevant information to the industry; to bring about closer relationships and better cooperation between branches of the industry and the members; and to perform services for individual members of the group.

New I. P. I. Contest Started

"The Value of Color in Printing" is the subject on which thousands of high-school students have turned their minds for the Third Annual Essay Contest which is being sponsored by International Printing Ink in cooperation with the National Graphic Arts Educational Guild. More than 6,000 papers were written in last year's competition. First prize in Group A (freshmen and sophomores) will be a trip to either the New York or the San Francisco World's Fair. First prize in Group B (juniors and seniors) will be a \$400 scholarship in the department of printing, Carnegie Institute of Technology.

Registered students in the freshmen, sophomore, junior, and senior classes of any accredited high school, trade school, or preparatory school are competing. Junior-high students in the ninth grade are also eligible contestants. Entrants are not more than twenty-one years of age.

Entrants are writing on any phase of the general topic of the value of color in printing. Suggested titles include: "Why Does Color Help the Printer to Do More Business?" "Color Trends in Advertising," "Comparative Selling Power of Color versus Black and White," "How to Use Color Most Effectively," "Why Does Color Sell?" "Color as a Factor in Successful Packaging."

These essays are first submitted to the head of the printing department or a teacher or a local committee at each school competing. Each school picks the two best papers from Group A and the two best from Group B. Each of these local winners receives an

award. These four essays with thousands of others will then be judged by a national jury for the nation-wide prizes.

The purpose of the essay contest is to encourage an appreciation of fine printing, and, more particularly, fine color printing, among the future printers of America.

Minneapolis Group Formed

To "serve as a means for the dissemination of knowledge that will train employees in the graphic arts for positions of responsibility and leadership," the Junior Graphic Arts Club of Minneapolis has been formed by a number of young men in the commercial printing industry whose firms are members of Minneapolis Typothetae. The club will work for the preservation of the heritage of



Recently formed Junior Graphic Arts Club of Minneapolis: Paul Foss, vice-president; Benjamin Martin, secretary; Martin Podany, treasurer; and C. F. Carlson, president

the printing art and the advancement of the importance and distinction of the graphic arts. In an industry which includes as many establishments and employs as many workers as does the printing and publishing industry in Minneapolis, these men felt the need of closer cooperation.

The officers of the club are Chesley F. Carlson, president; vice-president, Paul Foss; Benjamin Martin, secretary; Martin Podany, treasurer. The management of the club is vested in the executive committee composed of the club's officers and Grace H. Downing, executive secretary of Minneapolis Typothetae, Minneapolis, Minnesota.

Sponsor Research Conference

Under the sponsorship of the New York State Publishers Association a mechanical-research conference that promises to be different from the usual conference will be held at the Rochester Athenaeum and Mechanics Institute, Rochester, New York, on February 6 and 7, 1939. The purpose is to bring together newspaper mechanical men and photographers, also outstanding experts from the equipment and supply fields, in a place where facilities are such that mechanical problems can be studied and solved.

The conference will be held in the printing and photographic laboratories of the institute. Topics to be discussed and problems to be solved will be selected from a list of the most troublesome and most common difficulties as proposed by mechanical men themselves, and clinical studies in the various areas will be conducted by members of the faculty of printing and photography as well as by outstanding experts from the field.

E. A. Barvoets Dies

Ernest A. Barvoets, president of the J. B. Lyon Company, of Albany, New York, passed away on October 26. Though severely ill for many months, he continued to come to his desk until within a month of his passing.

President of the Lyon organization since 1936, Mr. Barvoets was a pioneer in cost work and attended the famous cost conference of the U. T. A. in St. Louis in 1907, when the U. T. A. cost system was instituted. The printing-cost system in the Lyon company was one of the first in any plant. In addition to being a cost and estimating expert, Mr. Barvoets studied plant layout, and when the Lyon company built its plant ten years ago, he drew most of the plans and arranged the efficient layout.

Ever since 1892, when Mr. Barvoets became associated with the organization as an apprentice in the composing room, the printing industry has been uppermost in his mind. His ability and personality early attracted Mr. Lyon, who placed him in charge of estimating and production work. In 1916 Mr. Barvoets, with Charles M. Winchester, purchased the Lyon family interests in the firm, and he became vice-president of the reorganized company until 1936, when he assumed the presidency.

Lovable, straightforward, sincere, "Ernie" Barvoets, as he was widely known, will be missed by employees, customers, friends, for he was loved by all. Though a serious operation handicapped him in later years, his courage and fortitude were with him always.

In addition to the place he carved for himself in his industry, he established high respect for his ability through his work in civic and business organizations in Albany. His son, Ernest, is executive vice-president of the J. B. Lyon Company.

Rex Cleveland to New York

Rex Cleveland, Chicago designer, joins the staff of the Composing Room, Incorporated, New York City, as typographic designer, on December 5. Mr. Cleveland began setting type at the age of fourteen in Rhineland, Wisconsin; some of his first accepted designs were covers submitted to THE INLAND PRINTER. In March, 1936, he went to Chicago and was employed by the Ludlow Typograph Company. Later he worked for The Cuneo Press and other publishers. During the past year he has had his own studio in Chicago.

Employing Printers Elect

Newton C. Brainard was reelected president of the Employing Printers' Association of America, Incorporated, at the association's twenty-seventh annual meeting in October in Chicago. Other officers reelected were Alfred M. Glossbrenner, vice-president; Morris W. Davidson, treasurer; and Jesse M. Vollmer, secretary. Appointed by the president to constitute the executive committee, together with the executive officers were Thomas E. Donnelley, Bruce P. Shepherd, A. H. Harmon, and W. H. Krehbiel.

In his annual report to the association, Secretary Vollmer emphasized the need and

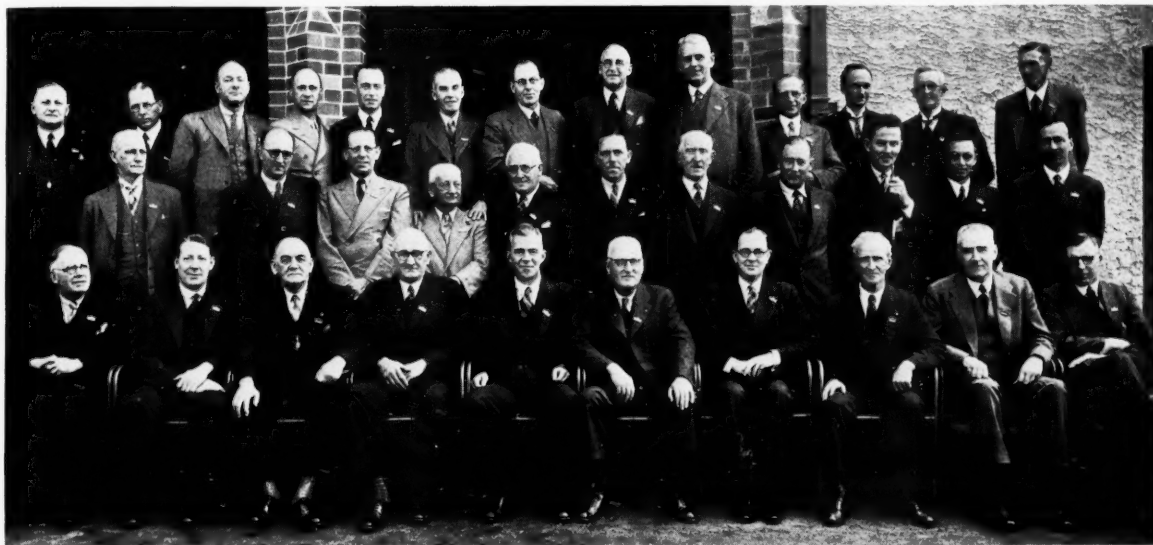
Louis Flader, of Chicago, a commissioner of the A. P.-E. A., was elected secretary of the conference. He and four other members to be selected by the executive board will assist in administering the trade-practice rules when adopted and cooperate with the Federal Trade Commission.

Graphic Arts Exposition

The Grand Central Palace in New York City has been selected as the site of the Fifth Educational Graphic Arts Exposition to be held from September 25 to October 7, 1939, according to A. E. Giegengack, president of the National Graphic Arts Expositions, In-

Australian Employers Meet

With the largest number of delegates ever in attendance, the fourteenth convention of the Printing and Allied Trades Employers Federation was held for five days in September in Surfers Paradise, Queensland, Australia. R. H. Cotton was elected to the post of president for the ensuing year. Other officers elected were A. R. Stewart and C. G. Taylor, vice-presidents; Geo. Anderson, industrial officer; E. H. Jenkin, treasurer; F. E. Dixon, auditor; A. D. G. Stewart, F. Besley, J. L. Leal, R. Gourlay, W. G. Anderson, and W. Christie, members of the executive council; A. S. Rundle, secretary.



Fourteenth annual convention of the Printing and Allied Trades Employers' Foundation of Australia. Back row: Holt, Juster, Bishop, Holland, Wilkins, Wheeler, Neville, Clayton, Leal, Best, Stevens, Rundle, Bouchard. Middle row: Gillies, McKellar, Booth, Jones, Barclay, Stewart, Anderson, Lewis, Bressow, Harper, Morcom. Front row: Sands, Waite, Christie, Cotton, Ramsay, Besley, Vernon, Anderson, Stewart, Stevens

benefit of proceeding with caution and deliberation in reactions to disturbed labor relations. "We call your attention to the necessity of putting your house in order so that you can meet any situation in a strong defensive position," he pointed out. He urged that all members conform to the law in regard to working hours, wages, and overtime.

Engravers Revise Trade Rules

Now awaiting approval by the majority of the industry and the Federal Trade Commission are the trade-practice conference rules which were adopted by the American Photo-Engravers Association at its forty-second annual convention in Washington, D. C., October 17-19. These rules will establish a code of business ethics for the government of the trade.

The proposed rules were drafted, in response to a resolution approved by the convention at Buffalo last year, by an executive committee of the association with the cooperation of the Federal Trade Commission. The objective is the elimination or prevention of unfair methods of competition, unfair or deceptive acts or practices or other illegal activity, by mandatory rule. Included also in the proposed code are provisions for fostering and promoting fair competitive standards of business conduct in harmony with the public interest, by voluntary action.

corporated. Coming as it does during the World's Fair, and because of the fact that a number of printing-trade conventions will be held in the city during that period, it is expected that an unusually large number of craftsmen and manufacturers will find the exposition of inestimable value.

In so far as possible, machines will be running on live jobs, giving manufacturers an excellent opportunity to display their products under unusually favorable conditions. Three entire floors of the Grand Central Palace will be completely filled with working machinery exhibits.

Printing Estimators Meet

The tenth anniversary of the Printing Estimators Club of the City of New York, an affiliated group of the New York Employing Printers Association, was celebrated on November 2. Guests of honor included the officers of the New York Employing Printers Association, who lauded the group.

Composed of approximately one hundred members—estimators and production men from leading New York City printing plants—the club is an active and constructive organization. Nathan Goldmann, president of the New York Employing Printers Association, told the assembled group that one of the great pitfalls of the industry was weak and inefficient estimating.

The business agenda of the convention—with its thirty-three official delegates—covered a wide number of matters including the hour-costs scale, and its publication, availability of Commonwealth publications, annual leave of employees, selection of apprentices, adoption of Standard Lines Price List, technical education, tariffs covering Australian manufacturers, national insurance, and others of importance.

A well planned program of entertainment and diversion kept the hours filled at the close of the day's session, and even during the hours of the meetings those who were not delegates found trips by launch and motor arranged for them.

F. Besley, of Queensland, is the retiring president of the Federation. It was under his skilled direction that the convention moved to a successful conclusion.

Group Insurance Taken

The Bulletin Printing and Manufacturing Company, of Anderson, Indiana, has entered into a contract with the Prudential Insurance Company of America by which fifty-nine employees will be protected under a group life insurance policy involving a total of \$63,500. Under the contributory-type policy, the workers and the company share jointly in premium payments, and each worker is eligible to coverage in various amounts.

Engraving Authority Spotlighted

"Inventor of Photoengraving Tells How He Discovered the Art" reads a recent headline in the New York Sunday *Journal and American* and other newspapers in a national syndicate. Beneath it is the story of a man known to thousands whose lives have been spent in engraving and allied industries.

The name? Of course it's Stephen H. Horgan, of Orange, New Jersey—eighty-four-year-old inventor, whose work in connection with the origin and development of the halftone process is now a matter of history. In 1879 he invented a method for sending pictures by telegraph; he had earlier invented a process of intaglio engraving.

Listed among organizations which availed themselves of "Steve" Horgan's famed abilities were the American Press Association, the New York *Recorder*, and the New York *Journal*. Author of several volumes on photoengraving, Mr. Horgan is still hard at work in his field, and contributes frequently to the technical and trade journals.

Overlooking Highland Terrace, in Orange, is Mr. Horgan's three-room studio apartment. To these rooms "the world still beats a path." Since the syndicated story appeared, unexpected letters have winged their way to "Steve" from all points of the nation, adding to his already voluminous correspondence.

Beg Your Pardon!

IN THE INLAND PRINTER for November, Specimen Review department, was reproduced a folder used to herald the U. T. A. convention at Indianapolis. The caption credited the writing and printing of the job to Hammel & McDermott, Incorporated, Indianapolis, which was correct; but, due to lack of space, the names of other concerns which cooperated in the production of the work were omitted. As the complete list of credits had been furnished us by J. T. McDermott, we regretted that we had not room to use them, and we print them here, in fairness to all:

The original idea for the piece was conceived by the Colortype Corporation; the rough dummy was made by Clarence W. Smith; finished art was furnished by the Rhoades-Humphreys Studio; plates were made by Rhoades, Hice & Etter, Incorporated; the type was set by Rogers Typesetting Company; stock (Beckett Opaque) was supplied by the Central Ohio Paper Company; and final preparation for mailing was done by the Haverstick Company.

Samuel P. Weston Dies

Distinguished as a newspaper consultant and designer of many newspaper plants, including the New York *Herald-Tribune* building, Samuel P. Weston died at his home in La Jolla, California, November 23.

From the days when he was hardly tall enough to reach the type cases in his father's newspaper plant to his death, he had been engaged in some phase of newspaper work. In 1903 he was manager of the western division of the Associated Press and later was business manager of the Seattle *Post-Intelligencer*. In 1921 he organized the firm of S. P. Weston, Incorporated, newspaper consultants, in New York City.

When Mr. Weston designed the *Tribune* building in 1923, he applied to a newspaper plant for the first time the gravity principle

of efficiency. Under this plan the work moves from editorial desks on the fifth floor to the composing room immediately below. After the type forms are stereotyped and the mats made, the mats are dropped to plate-casting machines on the third floor, where automatic casters deliver the plates directly to the presses on the same floor. From there the papers go by chute to the mailing room.

The plants of the Milwaukee *Journal*, the Akron *Beacon-Journal*, the Honolulu *Star Bulletin*, and the Charleston (West Virginia) *Gazette* were also designed by Mr. Weston.

Aaron Gantz Dies

Aaron Gantz, president and treasurer of the Publishers' Printing Company, New York City, died November 13 after a lingering illness. With his passing, the printing industry loses an outstanding leader.

For thirty-one years Mr. Gantz was associated with the company his father founded with F. A. Ringler in 1885. Upon the death of his father in 1928, he became president-treasurer of the firm. Despite his active management of the company, Mr. Gantz gave a great amount of time to civic and philanthropic enterprises.

James A. Dunlap Dies

James A. Dunlap, president of the Dunlap Printing Company, Philadelphia, died suddenly on November 24 at his home, following a heart attack. Mr. Dunlap was sixty-eight years of age.

After his uncle's death in 1924, Mr. Dunlap became president of the concern, which for the last fifty years has supplied election ballots and other city printing needs. Mr. Dunlap entered the employ of his uncle, Henry C. Dunlap, founder of the firm, some thirty years ago. In addition to being a member of the Masons, the Union League Club, and the West Chester Country Club, Mr. Dunlap held memberships in many other clubs and fraternal organizations.

A. T. F. Press-Contest Winners

To Harry W. Wahn, of Chicago, has been awarded the first prize of \$1,000 in the American Type Founders Ideal Press contest. Walter E. Ranney, of San Antonio, Texas, won second place, with \$500. Third-prize winner was Fred J. Francis, of St. Louis, Missouri, whose award was \$250.

Each contestant wrote about what were, in his opinion, the six most essential features of a printing press, with a two-hundred-word explanation of his selection of the six points.

Fourth-, fifth-, and sixth-place winners were awarded \$100 each, and to the winners of seventh, eighth, ninth, and tenth places went \$50 each. The next ten won \$30 each, there were twenty additional awards of \$20 each, and to the next thirty went prizes of \$10 each. There were also one hundred \$5 prizes.

Book Rate Discussed

Those who have questions concerning the new Post Office rules establishing a 1½-cent rate for books may send their queries to the National Committee to Abolish Discrimination Against Books, 285 Madison Avenue, New York City. Further clarification of the rules is expected to result from conferences to be held between Post Office officials and representatives of the Book Manufacturers' Institute, now scheduled.

Dayton Concern Sold

The control of the Reynolds & Reynolds Company, lithographer and printer, Dayton, Ohio, has been purchased by R. H. Grant, an executive of the General Motors Corporation. The purchase, it is announced, was made by Mr. Grant for and in behalf of a family trust which has been created. Mrs. E. S. Reynolds, widow of the former president of the concern, retains holdings in the company in the form of Class A preferred stock; Mr. Grant will be chairman of the board of directors. L. H. Forster, president, and John Bell, comptroller, will remain in their present positions.

Reynolds & Reynolds was founded in 1866 by Ira and L. D. Reynolds. The business grew to large proportions, with branch offices and sales representatives in many sections of the country; its products were distributed to all parts of the United States and to practically every foreign country. For a number of years the organization was a large producer of school supplies, stationery-store shelf goods, and miscellaneous resale items. These eventually were given up and a department was established to produce a specialty line of standard accounting systems, particularly for the automotive industry. During the last ten years the company has held a leading position in the production and distribution of this product.

The company produces both letterpress and offset work. It is said to have been among the first to employ the present prevailing method of offset lithography.

"Hatred" Stickers Seized

A New Jersey printer, alleged by West New York police to have in his possession stickers bearing pictures caricaturing the Jewish race and slogans reading "Vote Gentile—Buy Gentile," recently was held under \$3,000 bail. He was believed by the committing magistrate to be the first person against whom had been invoked New Jersey's new statute forbidding the spread of propaganda tending to incite racial or religious hatred. An unidentified customer had supplied the engravings from which the stickers were made, according to the printer.

British Printing Leader Dies

John Arthur Stembridge, a past president of the British Federation of Master Printers, passed away at his home in Harrogate Road, Leeds, England, October 29.

Mr. Stembridge became a printing apprentice with Messrs. Jowett and Sowry, Limited, Leeds, but in 1908 he organized the firm of Stembridge and Company, becoming its governing director. When the firm was amalgamated with John Waddington, Limited, in 1929, he became a director of that company.

It was in 1923 that he became president of the Leeds Master Printers' Association, a post he filled for two years. He was made president of the British Federation of Master Printers in 1926.

His deep interest in printing extended to the welfare of the trade as a whole, and he was at the time of his death chairman of the British Federation of Master Printers Labor Committee, on which he had served many years. Also active in community affairs, he was president of the Leeds Chamber of Commerce in 1937, the first printer ever to occupy this position.

Employing Printers Get Awards

Climaxing the Fourth Annual Printing Exhibition of New York City, held at the Hotel Astor on October 31 and November 1 and 2, was the honoring of twenty-nine New York City printing firms, all members of the New York Employing Printers Association, at the Exhibition dinner attended by four hundred printers and printing buyers. The awards were based on the 863 pieces hung for the Exhibition, thirty-six of the fifty-four awards going for specimens of advertising printing, five for bookbinding, four for periodicals, six for specialty printing, and three for letterheads.

George Welp, advertising manager of the International Printing Ink Corporation and chairman of the board of judges, analyzed the winning pieces at the exhibition dinner, and dwelt on the wider use of color as well as more realistic illustrations.

Other speakers and guests included B. B. Eisenberg, president of Corday & Gross Company of Cleveland; George H. Cornelius, past-president of the U. T. A.; Frederic R. Gamble, executive secretary of the American Association of Advertising Agencies; Elmer Koch, executive secretary of the U. T. A.; Harold K. LaRowe, president of the Pur-

chasing Agents Association of New York; and A. E. Giegengack, Public Printer of the United States.

Nathan Goldmann, president of Isaac Goldmann Company, Incorporated, and president of the New York Employing Printers Association, presided at the meeting.

Columbus Printers in Contest

At a combined meeting of the Graphic Arts Association of Columbus, the Printing Arts Association of Columbus, and the Club of Printing House Craftsmen, plaques were awarded to the winners of the letterhead contest sponsored by the Graphic Arts Association. Douglas C. McMurtrie, director of typography of the Ludlow Typograph Company, Chicago, was the principal speaker.

Awards were made to printers who had produced winning letterheads in the three contest classifications: printers' letterheads, customers' letterheads, and letterheads devoted to the use of type and stock ornaments only.

The contest judges were Mr. McMurtrie; Mark Russell, head of the department of layout and design of the Columbus Art School; and Ben Hadley, general agent of the Equitable Life Insurance Company of Iowa.

U. S.-Canadian Trade Agreement

Commercial printers in Canada are reported to be concerned over the terms of the recently signed reciprocal trade agreement between the United States and Canada which provides for free entry of printed matter when shipped into Canada in individual packages whose value is not more than one dollar a package.

Advertising and printed matter has been admitted to Canada at 12½ cents a pound, or 27½ per cent ad valorem, depending on which rate brings greater revenue to the Government. The schedule still carries these rates, but the one dollar exemption, say Canadian observers, may well serve to upset the protection the Canadian printing industry has enjoyed in the past. Under the change, it is possible that quantities of advertising and printed matter will be shipped in free of duty when made up in individual packages.

Other items which carry reduced rates include labels, tags, tickets, paper and paper products, unbound novels, typesetting machines, and printing presses. Canadian printers point out that no such clause as the one-dollar-value provision has ever before been written into the tariffs on advertising and printed matter.

WOODEN PRESS MADE BY TENNESSEE EDITOR

• A curious newspaper is the Model Star, a little four-page sheet (6½ by 10), produced on a press made almost entirely of wood. The majority of the Star's columns are set in five-point type or smaller; it's printed in several languages, including French and Hawaiian; and it's distributed to more than fifty countries of the world approximately once a year.

Editor and publisher is James M. Thomas, retired minister, magistrate, and at this writing a candidate for representative in the lower house of the next General Assembly of the state of Tennessee. His home and workshop, at Model, Tennessee, are high up on a ridge overlooking Pine Bluff on the Tennessee River. Here Mr. Thomas grows corn, potatoes, and tropical plants, and writes and sets type between times.

Interested in foreign missions, Mr. Thomas has kept up his contacts with the wide circle of friends he has made in many foreign lands, and carries items regarding foreign-mission work in the Model Star. As there are no subscribers, it costs him around \$50 to produce an issue of from 5,000 to 8,000 copies.

Honorably retired from the ministry but a short time ago, he has taken up his work of printing with renewed vigor. He has been interested in printing from boyhood, and has bought and made several presses. The Star's press (illustrated herewith) is the fifth Mr. Thomas has put together himself.

The cylinder (22 inches long, 12 inches in diameter) was cut from a



JAMES M. THOMAS AND PRESS

porch column turned from a solid poplar log. Through this, a six-inch hole was bored and a shaft of tough oak inserted, a gear wheel or cog extending about one-third of the way around the cylinder being attached at one end of the shaft, and a crank at the other.

The bed is an oak board, an inch thick and 12 by 20 inches, securely nailed to two-by-fours 16 inches long. On these two blocks are six roller-skate rollers that support the bed on the track, and six rollers of the same kind roll against the inside of the track to keep the bed in its proper place. The track consists of a piece of oak one inch thick, 6 inches wide,

and 60 inches long, overlaid with an old buggy-wheel tire. The wood bearings have a jacket made of 3-point brass rule, and the bearing blocks are lined with brass rule.

Mr. Thomas says that the reverse gear was the most difficult part of the press to make. Cogs extend about one-third of the way around the cylinder, these meshing with cog bars placed above and below the cylinder. As the press is turned, the cogs at top push the cog frame, which is attached to the bed, backward, carrying the form under the inking rollers; and when the last cog leaves the top cog-bar the first cog takes hold of the cog-bar at the bottom and brings the form under the cylinder.

Three gage pins are driven in the cylinder to position the sheet, the crank is held long enough to place the sheet against the gage pins, then a quick turn of the crank causes the press to print the sheet, deliver it on the flyer, and ink the form ready for the next sheet. The press operates at a speed estimated at about 1,000 an hour. It has four rollers, but Mr. Thomas says it should have a vibrator roller to give a more perfect distribution of ink.

For tapes, Mr. Thomas has used a common wrapping twine; he has printed more than 8,000 papers before having to renew the twine. As many as 3,000 papers are frequently run without a cull copy, and it is claimed that not a single type was broken on the press in the run of 8,000 or more copies.

Alphabet Chart Devised

In computing body-type sizes, character-count charts have proved successful, but they have left something to be desired in the handling of display sizes, due to variation in letter widths, particularly noticeable in capital fonts. Dayton's Typographic Service, Dayton, Ohio, is developing what it has termed "the perfect alphabet-specimen sheet," the object of which is to aid layout men, artists, and typographers in tracing layouts and character count. Inasmuch as inches do not coincide exactly with picas, only a pica-width scale is used.

Beneath each letter of this chart, the point width is given. If one wished to determine the exact width of a forty-eight-point Futura Demibold display line in all capitals—for instance, MASTER ELECTRIC MOTORS—he would add the figures under each letter used, a total of 535 points. He would then add to this the width of 2 three-em spaces (16 points \times 2 = 32 points) to obtain a total of 567 points. To convert this into picas, he would divide this sum by 12. The total is 47 picas, 3 points.

Group Retirement Plan

Under a group-annuities program announced by the Methodist Book Concern, and underwritten by the Metropolitan Life Insurance Company, approximately six hundred employees in New York, Chicago, and Cincinnati will be provided with retirement benefits. Both employer and enrolled employees will contribute monthly to a fund which will provide a life income for participants normally retiring at age sixty-five. Earlier retirement may take place provided the employer agrees and the employee consents to an adjusted life income. Also, the employee can have his retirement income continued to a dependent after his death if he desires this arrangement.

Another feature makes it possible for any employee who resigns before he is eligible for retirement—but after ten years' membership in the plan—to use his employer's contributions plus his own for the purchase of a paid-up annuity yielding a life income, starting at the normal retirement age.

The employee's annual income at normal retirement age of sixty-five will equal approximately 1½ per cent of the total salary received by him while he is a member of the plan as outlined.

Streetcar and bus cards are seldom used to advertise a printer, but the Hill organization, New York City, employs the one reproduced above and finds it effective. Black and yellow

Brief mention
of the newest

products and services offered to workers in the graphic arts field

★ What's New

GLOSS INKS for offset-lithographic printing, carrying the trade name "Smico," are a new product announced by the Sleight Metallic Ink Companies, Incorporated, through a folder showing the inks in the range of colors and in various applications such as duo-tones, single-color halftones, four-color halftones, with screens, reverse type, and so on, presenting an excellent demonstration of the uses and possibilities of the new ink.

Smico gloss inks for offset, it is stated, require no radical changes in present methods, hence no experimenting, but can be used immediately. Also, "the last remaining need of offset printing, gloss inks, has been achieved." The inks are made in all standard colors, and samples can be matched. The reds, the folder states, have no metallic top tone, but are a pure, rich hue. No "trapping" troubles have been encountered, even with as much as a week between printings, according to Sleight. Sprays are essential with each color. The most suitable papers for use in this connection are those with a non-absorbent surface, such as the "varnish" grades of enamel, and coated label.

All Smico gloss inks, it is said, have an affinity for each other and must, therefore, always be used together, and only with the Smico offset special gloss reducer for satisfactory results.

PLASTICPLATE is the name given to a new printing material announced by the Empire Wood Type and Engraving Company, New York City. It consists of a heavy plastic surface fused to a hardwood laminated base, the surface being a fine white glassy plastic, smooth and hard to give long-run service. While the surface is hard, and is said to wear as long as any metal printing plate, it can be

cut easily on any printer's saw. Printers with routing facilities, it is stated, can quickly make their own tint blocks, and anyone with the knack for engraving can cut tint blocks of any shape. The company states that it has found the plastic surface ideal for printing, and that it offers many advantages, among them the fact that due to the smooth printing surface less ink will be required for an ordinary printing job. Folders accompanying the company's announcement demonstrate the possibilities of the Plasticplate for cutting tint blocks in a wide range of shapes and designs—wide rules or solid bands, grooved or heavy and light rules, double grooved rules, solid tint backgrounds for initial letters, and so on. Plasticplate is furnished either in stock sizes ranging from 12 by 12 inches to 18 by 36 inches, or cut to sizes as required.

THE C. & B. GAGE PIN, the invention of T. W. Cleveland and T. W. Bunten, now being manufactured by the Cleveland & Bunten Company, of Weston, West Virginia, offers features that should recommend it to pressmen who are seeking a gage pin that not only is sturdy in construction, but which is easily manipulated and stays put when placed in position on the top sheet of the tympan. It is an ingenious device, made of bronze, chromium plated, the lower jaw having a sharpened knife-like edge which cuts the tympan sheet at the proper point with relation to the position of the sheet to be printed. This lower jaw is then inserted under the top sheet of the tympan, the upper jaw pressed down, and a small wedge lock holds the pin firmly in place. To prevent any possibility of the pin slipping, once it is set in place, there are four contact pins built inside the jaws which grip the sheet; also, the front part of the upper jaw forces the top sheet into a small groove in the lower jaw, thus giving additional protection against slippage, and making it impossible for the sheet to slide under the gage pins when being fed down to the pins. A tongue made of brass, which easily can be bent to the desired position, yet which is firm and sufficiently springy to meet requirements, slides through the upper jaw and acts to hold the sheet down in place when fed to the pins.

"TEL-E-CHART," a 7-by-10-inch chart, has been made available to printers and other gummed-paper users by the Mid-States Gummed Paper Company, Chicago, to assist in selecting the correct grade of gummed stock. By checking against the chart with its 325 characteristics plainly indicated, the printer can determine instantly the grade to select, thus saving himself considerable time. The charts are being distributed by Mid-States distributors.

CONSISTING of 202 phonetic characters and diacritical marks, a linotype phonetic alphabet based on the alphabet of the International Phonetic Association has been announced by the Mergenthaler Linotype Company. It is available in ten-point two-letter matrices, with roman and bold-face characters.

According to C. H. Griffith, vice-president in charge of Mergenthaler typographic developments, this alphabet will be recognized by scholars as carefully eclectic in content.

'wʌn 'naɪt ðə 'ræts 'hɛd ɪ 'ɡreɪt
'noɪz ɪn ðə 'lɑːft|| ɪt wəz ə 'veri
'drɪri oul 'lɑːft|| ðə 'ruf lɛr 'ɪn ðə
'reɪn|| ðə 'bɪmz 'æŋ 'rɑːftəz wə 'ɔl
'rɑːtn|| so ðət ðə 'pleɪs wəz 'rɑːðə
ʌn'seɪf||

Though based on the International Phonetic Association's alphabet, it also attempts to cover the more important variations and innovations adopted or adapted by various scholars for various languages. Further, points out Mr. Griffith, the purpose has been to avoid a scheme of narrow transcription and to offer a broad system in accord with the phonemic trend in phonetic notation.

The message set in linotype phonetics herewith is this: "One night the rats heard a great noise in the loft. It was a very dreary old loft. The roof let in the rain, the beams and rafters were all rotten, so that the place was unsafe."

THE LUDLOW TYPOGRAPH COMPANY has announced a new type face—Radiant Bold Extra Condensed—available in 14- to 72-point. Modern in concept and execution, the

BRILLIANT STYLE with Radiant face

face fits well into advertising and commercial-printing layouts, for it contrasts thick and thin and is tall and slender. Specimen sheets showing the full size range are obtainable on request from the Ludlow Typograph Company, Chicago.

RECOMMENDED for magazine and newspaper work, an easy-to-read type face titled "Rex" has been introduced by the Intertype

This paragraph is set in 10 point Rex with Bold, a new Intertype face, suitable for both magazine and newspaper text. Other sizes from 5 to 14 point are in process

Corporation. Duplexed with bold, it will be available in sizes ranging from 5- to 14-point. From the Intertype Corporation, 360 Furman Street, Brooklyn, New York, or its nearest

branch, interested typographers can secure "Four-Deck Intertype Magazine Flexibility," a six-page folder detailing suggested machine magazine layouts, and a two-color twenty-four-page booklet showing Intertype Cairo.

A SPRIGHTLY BIT of informative printing is *Mono-Facts*, the Number 2 issue of the 1938 edition, printed and distributed by Lanston Monotype Machine Company. Filling its pages are news of the monotype world, specimens of monotype, and choice "mono-facts." Those wishing a copy can secure one by writing to the Lanston Monotype Machine Company, Philadelphia, Pennsylvania.

FOOD-STORE and similar composition will be speeded up, according to the Mergenthaler Linotype Company, with the perfection of the new assembling-elevator em-scale indicators. The indicators, or printers, are slid along the assembler scale to the center of words or characters in a line. The operator is then able to determine quickly and accurately the positions other words should be given in succeeding lines.

TWO SIMPLE ATTACHMENTS for application to new and outstanding linotypes have been developed by the Mergenthaler Linotype Company, which provide for the adjustment of the left-hand vise jaw of the linotype to obtain off-measure settings.

One attachment is primarily for newspapers, making possible the locating of the vise jaw for one particular off measure—such as 24 picas and 4 points. With it the operator has a convenient and positive means of obtaining from 1 to 5 points' variation from standard measures according to C. H. Griffith, Mergenthaler vice-president in charge of typographic development. The second attachment is a variable device for setting odd measures for which there might be demand in commercial-printing plants. With it the operator can make any fractional vise-jaw setting by turning a dial.

A NEW MEMBER has put in its appearance in the Bernhard Modern type family, according to American Type Founders. The new arrival—Bernhard Modern Bold, with roman and italic—combines effectively with the lighter face for display purposes. The type range is from 8- to 72-points and is available at A. T. F.'s 23 branches. Though wide usage is predicted for the face on business cards, letterheads, booklets, and announcements, it is natural that advertising typography will share considerably its unquestioned values. Typographers will look forward to receiving the eight-page folder now in preparation which details effective uses for the Bernhard Modern Bold and Italic.

SPECIMENS OF TYPE FACES available on the All-Purpose linotype are shown in a new specimen book issued by the Mergenthaler Linotype Company, Brooklyn, New York. A book of 104 pages and cover, it opens with brief descriptive matter pertaining to the A-P-L and its special features. Then, starting with Bodoni and Bodoni Italic, it covers a wide range of faces, the larger sizes being shown in two-line specimens, both caps and lower case, the smaller text sizes being shown in paragraphs, the sizes shown ranging from 6- to 144-point. A classified index at the front lists all the faces shown in the book.

Give Them THE INLAND PRINTER for Christmas . . .

● No greater gift than the Gift of IDEAS . . . ideas worth putting into ACTION! Heads of your departments will respond to the lift of such IDEAS as THE INLAND PRINTER will bring . . . ideas that will result in greater satisfaction all along the line.

● Few gifts are as usable, as stimulating, and as genuinely appreciated as a subscription to THE INLAND PRINTER. Each month throughout 1939 its arrival will rekindle in your "key" men the good will which prompted the giving.

● SHOP THIS EASY WAY! Christmas Gift subscriptions will be accepted up to December 23rd. A beautiful Christmas gift-greeting card bearing your name will be sent, if necessary by air mail special delivery or telegraph, to reach recipients at Christmas. Your gift list may include company officials, your superintendent, foreman of composing, proof-, and pressroom, sales and production manager (men in executive positions, please).

● A one-year subscription is well worth the \$4 (Canada \$4.50) for ideas worth using!

Christmas GIFT LIST

To THE INLAND PRINTER
205 West Wacker Drive,
Chicago.

Person sending order (Print)

Title

Firm

Address

City and State

Enclosed is _____ for \$ _____

☐ Check here if bill is to be sent later.

● Enter Gift Subscriptions for:

Name (Please Print)

Title

Address

City and State

Name (Please Print)

Title

Address

City and State

Name (Please Print)

Title

Address

City and State 12-38

Buyers' Guide

A ready reference buyers can depend upon for sources of supply. Manufacturers: This Business Directory offers good visibility at low cost for smaller advertisers and extra lines of larger advertisers. A listing of your products here reaches influential buyers when buying is done, and clinches sales. Note present policy permitting display. Write for low rates.

Air Conditioning—Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Art Work and Cuts

BEN DAY AND PROCESS COLOR PLATES. 40 yrs. exper. Send us your specifications. Indianapolis Engraving Co., 222 E. Ohio St., Indianapolis, Ind.

Bookkeeping Systems, Printing Schedules

FRANKLIN PRINTING CATALOG—Complete Catalog of Printing Costs—40 Sections. Bookkeeping Systems for Printers—Send for free descriptive folders. PORTE PUBLISHING COMPANY, Salt Lake City, Utah.

Books

BOOKS on all engraving and printing processes, offset, art, photography, silk screen, block cutting, etc. Size and screen finders and other helps. List free. Commercial Engraving Publishing Co., 34-V North Ritter Ave., Indianapolis, Indiana.

Bronzing Machines

MILWAUKEE BRONZERS—for all presses. Also some rebuilt units. Write C. B. Henschel Mfg. Co., Milwaukee, Wisconsin.

Calendars and Calendar Pads

WHOLESALE CALENDARS to printers; complete line. Do your own imprinting. Wholesale and retail prices furnished with sample sets. Write for particulars. FLEMING CALENDAR CO., 6540 Cottage Grove Ave., Chicago, Ill.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

LARGEST SELECTION IN CALENDARS, sheet pictures, and pads at lowest prices. Sample line \$.75. WEISS CALENDAR CO., 3696 E. Forest Ave., Detroit, Michigan.

Camera Bellows

UNITED CAMERA CO., INC., Bellows made to order for all types of photoengravers' cameras. 1515 Belmont Ave., Chicago, Ill.

Commencement Invitations

COMMENCEMENT INVITATIONS and other engraved stationery. Samples with discount to printers. Siegrist Engraving Co., 924 Oak St., Kansas City, Mo.

Carbon Paper

BUY your Carbon Paper from ROCHES-TER RIBBON & CARBON CO., ROCHESTER, N. Y.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 211 West Wacker Dr., Chicago, Ill.

Electrotypers'—Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

Envelopes

MILLIONS of every description ready for immediate delivery. Specials made to order promptly. Free Catalog. GENERAL ENVELOPE CO., BOSTON, MASS.

Envelope Presses

LIGHTNING SPEED envelope press, sizes 5 to 12, 10M to 18M per hour. Used by Public Printer. POST MFG. WORKS, 671 Diversey, Chicago.

Knife Grinding Service

THE KELLETT COMPANY, Inc., 525 S. Dearborn St., Chicago. Expert knife grinding, saw filing, cutting sticks, slip powder. Satisfaction guaranteed.

Lacquering and Varnishing

AMERICAN FINISHING CO., 500 S. Peoria St., Chicago, Ill. Finishers to the lithographing and printing trades.

Photoengravers' Machinery and Supplies

THE DOUTHITT CORPORATION, 650 West Baltimore Avenue, Detroit, Michigan—Complete engraving equipment and supplies, also special equipment manufactured.

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, 135 E. 42nd St., New York.

TASOPE—AURORA, MISSOURI. Manufacturers of modern photoengraving equipment. Catalog furnished on request.

Printing Presses

COLUMBIA Offset Presses; K & G label and embossing presses. COLUMBIA PRINTING MACHINERY CORP., 2 Lafayette Street, New York City.

DUPLEX PRINTING PRESS CO., stereo-type rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

Printers' Supplies

SUPER-SOLVENT the new marvelous type and roller cleaner. Samples. Perfection Products Co., Est. 1924, 116 Earl St., Rochester, N. Y.

Rotogravure Presses and Equipment

FRANKENTHAL, ALBERT & CIE., Gravure presses "Palatia." Complete plants installed and guaranteed by outstanding experts. ALBERT MERZ, 2702 S. Compton, St. Louis, Mo.

Rubber Printing Plate Vulcanizers

H. H. H. ELECTRO HYDRAULIC Vulcanizers to manufacture precision rubber plates. H. H. Heinrich, Inc., 200 Varick St., New York City, Chicago, San Francisco.

Saw Filing

Filing and Swaging the mechanical way. 75c. Amazing results. EMPIRE TYPE FOUNDRY, Delevan, N. Y. Oldest Foundry in U. S. A.

Saw Trimmers

\$15.00 and up—Saw Trimmers—Casting Boxes—Routers. 30-day trial—Terms. We save you money. JOHNSON ROLLER RACK CO., Dept. C., Kalamazoo, Mich.

Saws

We buy, sell, and rebuild, and modernize Miller Saws. Send for full details. Wallin Mfg. Co., 1122 Harney, Omaha, Nebr.

Special Printing

TICKETS IN STRIPS, Rolls, Coupon Books, Reserved Seats, any Numerical Jobs. Done at a profit for you. THE TOLEDO TICKET CO., Dept. F, Toledo, Ohio.

Steel Chases

Stock Cuts

Typefounders

O. K. LIGHT TYPE FOUNDRY, 910 West Van Buren St., Chicago. Attractive Sales Plan for dealers everywhere. Write for territory.

MISSOURI-CENTRAL TYPE FOUNDRY, the big type foundry of the West. Free catalog. Wichita, Kansas.

THE BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York, N. Y. Producers of fine type faces.

Wire

SPECIFY PRENTISS STITCHING WIRE—Backed by eighty years of wire drawing experience. Supplied on spools or in coils. SOLD BY LEADING DEALERS EVERYWHERE.

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

Zinc Halftones

UNMOUNTED ZINC ETCHINGS and square-finish zinc halftones, 8 sq. inches or less 95c net. Write for price list. Marshall Newspictures, Inc., Box 173, Indianapolis, Ind.



MERRY WIDOW

Fall of 1907—need we remind you?—when the Merry Widow and Prince Danilo first danced to the strains of Lehar's swooning waltzes. The days of new ideas and great adventure... when Kimble first brought out its great idea of a specialized motor for the printing trades. And need we remind you of the entire success of Kimble's 33-year-old specialization? We believe not, for the resulting profits and prestige to leading printers have been too great. **KIMBLE ELECTRIC COMPANY**, 2011 W. Hastings Street, Chicago, Ill.

KIMBLE MOTORS

*Distributed by AMERICAN TYPE FOUNDERS
Branches and Sales Agents in Twenty-Five Cities*

Champion Blacks

WIN ON MODERN HIGH-SPEED PRESSES

- **CHAMPION HALFTONE**—A non-scratch dense black which will not offset. Can be backed up in two hours.
- **CHAMPION SUPER**—Fully toned, free flowing, this black will work clean and sharp on super papers.
- **CHAMPION BOOK**—A high grade ink with good density, it will not shadow through on standard grades.

NOW IN USE EVERYWHERE
WRITE FOR DESCRIPTIVE FOLDER

Sinclair & Valentine Co.

HOME OFFICE
603-611 West 129th Street, New York, N. Y.

BRANCH OFFICES

Albany	Dallas	Philadelphia	Nashville
Boston	Dayton	Jacksonville	Kansas City
Baltimore	Cleveland	Miami	San Francisco
Chicago	Los Angeles	New Orleans	Seattle
	Birmingham		

Keeping in Touch

NO SALLY RAND—Too bad. Grover Whalen says the New York World's Fair will have no fan dancers. But it WILL have something they didn't have at Chicago—



official World's Fair colors. They are orange and blue—not just any old orange and blue, but a very special World's Fair orange and blue. Printed material for the Fair is to be reproduced in these official colors. They have been scientifically matched in printing inks at the IPI Research Laboratories. The World's Fair color consultants

have given the matches an official okay. So, for your World's Fair printing, you'll save time and trouble if you use the approved IPI Fair colors. Fair enough? (ouch)

FREE—Write for your copy of the NEW Everyday Ink specimen book. It contains the most popular printing colors proved on various stocks.

UNIQUE—No box-tops or reasonable facsimiles are involved in the Third Annual IPI Essay Contest, which is conducted in cooperation with the National Graphic Arts Education Guild. High school entrants must write essays on the Value of Color in Printing. First prize is a \$400 college scholarship. Teachers have told us that this competition is unique, for it is a contest where nobody loses. Each student who enters, whether or not he wins a prize, increases his knowledge of color and its applications in the Graphic Arts. It is IPI's hope that this educational project will help to stimulate an interest in fine color printing among the future printers of America.



FIRST 300—Just 300 years ago, Stephen Daye set up the first American printing press. Wouldn't Stephen have been amazed could he have foreseen what would develop from his modest pioneering? Rotary presses, offset, mechanical typesetters, halftones, rotogravure—all were to follow. And the vision of magazines Vaporin-printed in split seconds would have indicated to him that witchcraft was no fabrication of idle tongues. Developments like Vaporin would convince Stephen Daye, as a progressive printer, of the value of research in the Graphic Arts. It is IPI's forward-looking research policy that has made printers say "It pays to keep in touch with IPI."



INTERNATIONAL PRINTING INK
DIVISION OF INTERCHEMICAL CORPORATION
DEPT. I.P.D., 75 VARICK STREET, NEW YORK, N. Y.



WESTVACO SAMPLE BOOKLETS for 1938

*A New Series of Booklets Showing the Westvaco
Mill Brand Line of High Grade Printing Papers.*



Reproduced above is the cover of the Sterling Enamel booklet containing samples of all the regular substance weights.

In addition to the above, the following sample booklets will be available during 1938:

Pinnacle Enamel, Blendfold Enamel, Piedmont Enamel, Ideal Litho—Piedmont Litho, Clear Spring Papers, Inspiration Book Papers, Marva Papers, Inspiration Offset, Inspiration Ledger, Westvaco Bond, Mimeograph Papers, Index Bristol and Post Card.

Copies may be obtained from your Westvaco Distributor

WEST VIRGINIA PULP AND PAPER COMPANY

STERLING ENAMEL

WHITE • IVORY • INDIA

Today, as never before, printing craftsmen are being called upon to meet new problems—problems born of the quickening tempo of modern business, with its mass production and distribution, its new selling and advertising technique and strategy.

As paper purveyors to a great and growing business clientele, Westvaco is happy to shoulder its share of these problems and to contribute its resources toward their solution. Notable among Westvaco contributions is STERLING Enamel, a paper ideally suited for present-day advertising. The clear color and smooth, high-gloss surface of STERLING Enamel reproduce the most delicate shades and tones. Its resiliency and flexi-

bility make it effectually receptive to printed impressions, whether from type—originals or electrotypes, in process or black and white.

Now, with the STERLING Enamel sample booklet, the cover of which is illustrated on the opposite page, and "*Westvaco Inspirations for Printers*," to demonstrate STERLING Enamel's printing qualities, advertisers and printers alike are materially aided in the solution of their printing production problems.

For copies of the STERLING Enamel sample booklet of unprinted specimen papers, and "*Westvaco Inspirations for Printers*," consult your nearest Westvaco Distributor.

WEST VIRGINIA PULP AND PAPER COMPANY

DISTRIBUTORS OF WESTVACO MILL BRAND PAPERS

Akron, Ohio . . . THE UNION PAPER & TWINE CO.
31 N. Summit St.
Atlanta, Ga. . . S. P. RICHARDS PAPER COMPANY
166-170 Central Avenue, S. W.
Augusta, Me. . . THE ARNOLD-ROBERTS COMPANY
Baltimore, Md. . . BRADLEY-REESE CO.
306 West Pratt Street
Birmingham, Ala. . . GRAHAM PAPER COMPANY
1726 Avenue B
Boston, Mass. . . THE ARNOLD-ROBERTS COMPANY
58 High Street
Buffalo, N. Y. . . THE UNION PAPER & TWINE CO.
501 Washington St.
Canton, Ohio . . . THE UNION PAPER & TWINE CO.
211 Lincoln Avenue, N. W.
Chicago, Ill. . . WEST VIRGINIA PULP & PAPER CO.
35 East Wacker Drive
Cincinnati, O. . . THE CHATFIELD PAPER CORPORATION
Third, Plum and Pearl Sts.
Cleveland, Ohio . . . THE UNION PAPER & TWINE CO.
116-128 St. Clair Avenue, N. W.
Dallas, Tex. . . GRAHAM PAPER COMPANY
302-306 North Market Street
Des Moines, Iowa . . . CARPENTER PAPER CO. OF IOWA
106-112 Southwest Seventh Street Viaduct
Detroit, Mich. . . THE UNION PAPER & TWINE CO.
551 East Fort Street
El Paso, Tex. . . GRAHAM PAPER COMPANY
201-203 Anthony Street
Erie, Pa. . . THE UNION PAPER & TWINE CO.
706 W. 7th Street

Hartford, Conn. . . THE ARNOLD-ROBERTS COMPANY
125 Trumbull Street
Honolulu, T. H. . . THEO. H. DAVIES & CO., LTD.
Houston, Tex. . . GRAHAM PAPER COMPANY
1401 Sterrett Street
Kansas City, Mo. . . GRAHAM PAPER COMPANY
332 West Sixth Street Traffic Way
Lima, Ohio . . . THE UNION PAPER & TWINE CO.
825 West North Street
Lincoln, Neb. . . CARPENTER PAPER COMPANY
900 "O" Street
Los Angeles, Cal. . . CARPENTER PAPER CO.
OF CALIFORNIA
6801 Stanford Avenue
Memphis, Tenn. . . GRAHAM PAPER COMPANY
345 South Front Street
Milwaukee, Wis. . . W. J. HERRMANN, INC.
1319 North Third Street
Minneapolis, Minn. . . GRAHAM PAPER COMPANY
607 Washington Avenue, South
Montgomery, Ala. . . S. P. RICHARDS PAPER CO.
531 North Lawrence Street
Nashville, Tenn. . . GRAHAM PAPER COMPANY
222 Second Avenue, North
New Haven, Conn. . . THE ARNOLD-ROBERTS COMPANY
147-151 East Street
New Orleans, La. . . GRAHAM PAPER COMPANY
222 South Peters Street
New York, N. Y. . . M. M. ELISH & CO., INC.
29 Beekman Street
New York, N. Y. . . THE SEYMOUR PAPER COMPANY, INC.
220 West Nineteenth Street
New York, N. Y. . . WEST VIRGINIA PULP & PAPER CO.
230 Park Avenue

Oklahoma City, Okla. . . GRAHAM PAPER COMPANY
106-108 East California Avenue
Omaha, Neb. . . CARPENTER PAPER COMPANY
Ninth and Harney Streets
Philadelphia, Pa. . . WEST VIRGINIA PULP & PAPER CO.
Public Ledger Building
Pittsburgh, Pa. . . THE CHATFIELD & WOODS CO. OF
PENNSYLVANIA
2nd and Liberty Avenues
Providence, R. I. . . THE ARNOLD-ROBERTS COMPANY
840 Hospital Trust Building
Richmond, Va. . . RICHMOND PAPER CO., INC.
201 Governor Street
St. Louis, Mo. . . GRAHAM PAPER COMPANY
1014-1030 Spruce Street
San Antonio, Tex. . . GRAHAM PAPER COMPANY
130 Graham Street
San Francisco, Cal. . . WEST VIRGINIA PULP & PAPER CO.
503 Market Street
Sioux City, Iowa . . . CARPENTER PAPER COMPANY
OF SIOUX CITY
205-209 Pearl Street
Springfield, Mass. . . THE ARNOLD-ROBERTS COMPANY
168 Bridge Street
Toledo, Ohio . . . THE UNION PAPER & TWINE CO.
662 Spitzer Building
Washington, D. C. . . R. P. ANDREWS PAPER CO.
First and H Streets, S. E.
Wichita, Kansas . . . GRAHAM PAPER CO.
117-121 North Water Street
Export Agents: . . . AMERICAN PAPER EXPORTS, INC.
75 West Street, New York, N. Y.



MAILING LISTS FOR PRINTERS

Mr. Printer:

Next time you suggest a direct mail campaign to a customer and he says: "To whom shall I send such advertising?" let us solve the problem for you.

Buckley-Dement mailing lists can be built to order for practically any type of business in any territory in the United States. No matter in what field of business your customers are engaged, the chances are we can build a list of good prospective buyers for them.

You can build direct mail campaigns around B-D mailing lists that will increase your volume and win the good-will of your customers. Try it.

And why not get a good custom-built list of prospective buyers of printing in your locality? A direct mail campaign of your own is not a bad ideal

Write today for full details. No obligation.

BUCKLEY, DEMENT & COMPANY

THE HOME OF CUSTOM-BUILT MAILING LISTS
1300 Jackson Blvd. Chicago Telephone Monroe 6100

**Advertise in The Inland Printer, then
you tell printers and sell them, too**



NGDAHL BINDERY

Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"

1056 WEST VAN BUREN STREET
CHICAGO, ILLINOIS Telephone Monroe 6062

CHANDLER & PRICE PRINTING PRESSES and PAPER CUTTERS

The Chandler & Price Company
Cleveland, Ohio

New York: Grand Central Palace, 480 Lexington Ave.
Chicago: Transportation Bldg., 608 S. Dearborn St.

HOUSE ORGANS

For a few printers who can afford \$15 to \$50 a month for our service, we have a proposition under which they can publish their own house-organ monthly, edited by William Feather. Write
WILLIAM FEATHER 812 Huron Road Cleveland, Ohio

Embossography

Is Raised Printing at its best. Hard, Flexible and Permanent. As simple to operate as Regular Printing, Compounds, Inks, Hand and Automatic Machinery. Send for descriptive matter, Price List, etc.
The Embossograph Process Co. Inc., 251 William St., New York

ROTARY PRESSES

for Lithographers, Printers, and Newspaper Publishers. Also Presses for Folding Box Manufacturers.

Tell Us Your Requirements

WALTER SCOTT & CO., Plainfield, N. J.

Vandercook & Sons

now manufacture Vandercook and Hacker Proof Presses in 35 models and sizes, and Hacker Block Levellers, Gauges, and Test Blocks. Outline your requirements for circulars giving details of performance, and prices.

**VANDERCOOK & SONS 904 No. Kilpatrick, Chicago
214 East 45th St., New York**

ADIRONDACK BOND

for All Business Printing

INTERNATIONAL PAPER COMPANY

220 East 42nd Street • New York, N. Y.

BOSTON CHICAGO CLEVELAND

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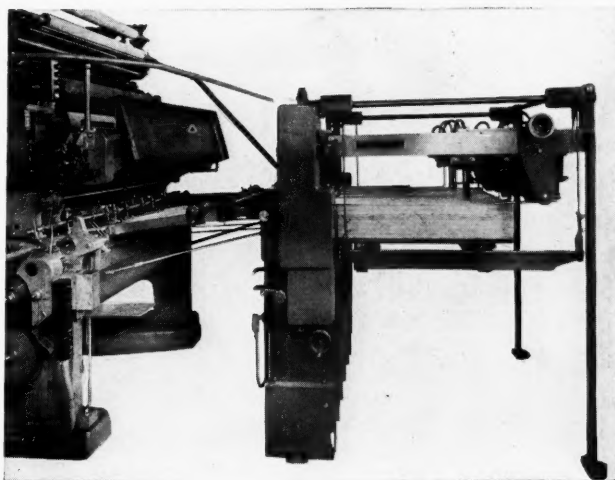
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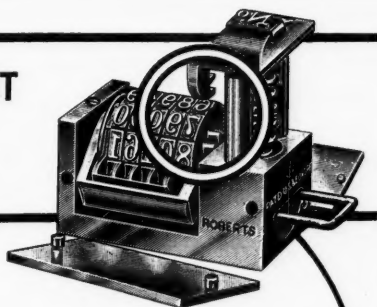


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The Inland Printer

J. L. FRAZIER, Manager

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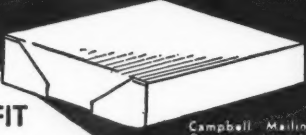
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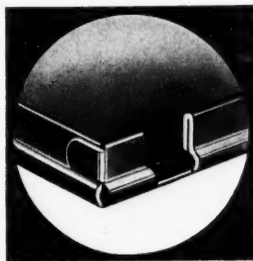


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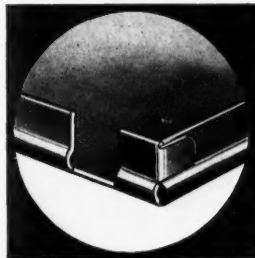
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Volume 102 • December, 1938 • Number 3

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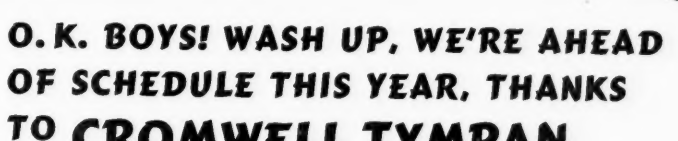


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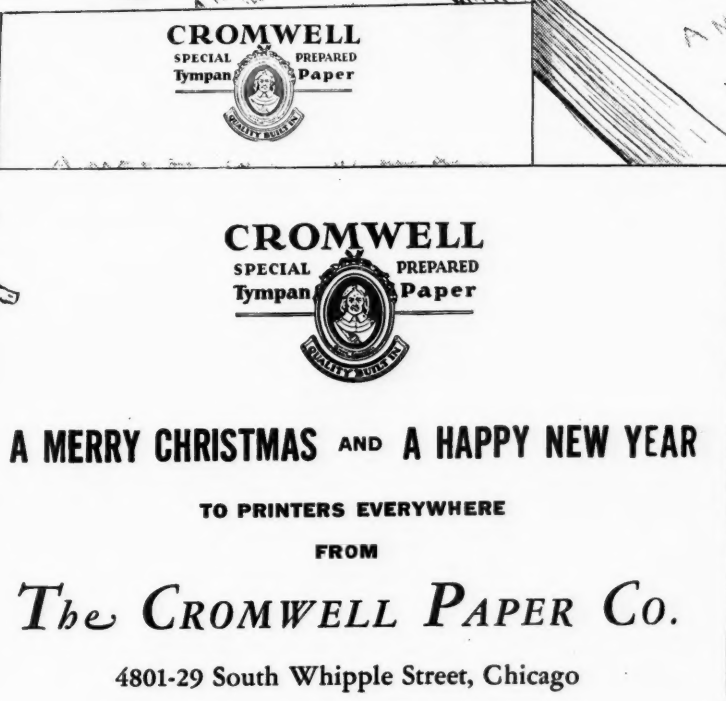
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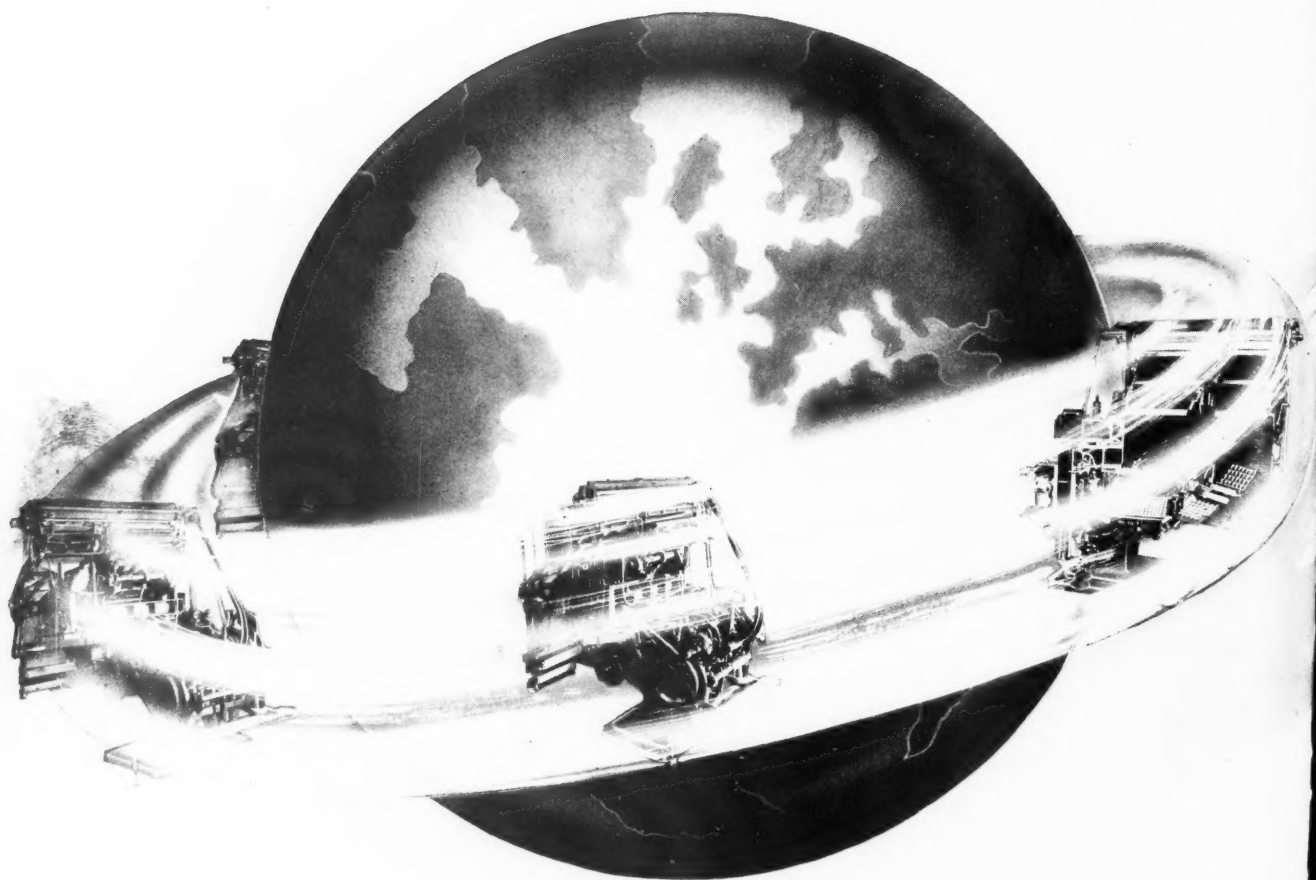
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NEELY PRINTING COMPANY



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